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LITERATURE

The Life and Times of Margaret of Anjou, Queen of England and of France; and of her Father, René "the Good," King of Sicily, Naples, and Jerusalem. With Memoirs of the Houses of Anjou. By Mary Ann Hookham. 2 vols. (Tinsley Brothers.)

WE suppose it is one of "woman's rights" that the biographies of illustrious ladies shall be written by their own sex. Or if not a right, it is certainly a custom, founded on some law of nature, with which we have not the slightest wish to quarrel. Whether it be that there are mysteries in the feminine nature which none but women can appreciate, or whether there be, perhaps, in man a failure of sympathy when greatness of any kind displays itself in their sex, the fact remains that women prefer to write about themselves, and that men are content to leave the field to them.

The life of Margaret of Anjou, however, is something more than the biography of an individual woman. As seen in English history, it has rather too much of that character; and the woman, moreover, is not altogether the most amiable or attractive. But Mrs. Hookham has rightly judged that the life of Margaret ought to be looked at as a whole, and ought not to be separated from the life of her father, René. In order to appreciate the character of Margaret, it is important that we should bear in mind the high pretensions of her family, and especially that we should be able to form a true estimate of that parent who has been most unjustly made an object of ridicule to novel readers without having obtained justice at the hands of the historian. Indeed, we know not whether a careful biography of René, or an English translation of that by Villeneuve Bargemont, would not do more to interest the generality of readers in his daughter than the most elaborate account that could be given of herself. For to Englishmen Margaret certainly exhibited the most repulsive side of her character; and we fear Mrs. Hookham will plead in vain that her heroine was not in a very considerable degree the cause of England's being vexed with civil war. But a foreigner, whose ancestors had contested the throne of Naples, and to whom peers and parliaments were as nothing in opposition to the sacred rights of royalty, should not be judged too harshly for an obstinate and even ferocious defence of the rights of her weak-minded husband and her son. It was like the hen becoming savage at a threatened interference with her chickens.

As a monarch, King René cuts a somewhat ridiculous figure in history. He was a king heavy-laden with titles, without possessing a square inch of regal territory. He claimed to be sovereign of Naples and Sicily, Jerusalem, Hungary, Arragon, Valencia, Sardinia, Majorca and Corsica, Duke of Anjou, Lorraine and Bar, Count of Provence and Forcalquier; yet by birth he was but a younger son of Louis the Second, Duke of Anjou. A marriage was arranged for him by his uncle, the Cardinal of Bar, in 1419, with Isabella, daughter of Charles the Second, Duke of Lorraine. It was celebrated in the following year, when the

bride was only ten years old and the bridegroom twelve and nine months. By virtue of this marriage and a settlement made at the time, René, on the death of Duke Charles, laid-claim to Lorraine. But Antoine de Vaudemont, the nearest heir male, insisted that the Salic law excluded all pretensions that René might have through his wife. The matter was brought to a test at the battle of Bulgneville, where René was defeated and made prisoner. He was at this time only in his four-and-twentieth year. He was handed over by his conqueror to the custody of Philip, Duke of Burgundy, on whom he produced so favourable an impression, notwithstanding former prejudice, that he shortly afterwards granted him his liberty, conditionally, for a twelvemonth. Nor did he, after the expiration of that period, order him to return to prison by virtue of his agreement, until his rival, the Count de Vaudemont, irritated by a decision given in René's favour by the Emperor Sigismund as to the Dukedom of Lorraine, insisted that the stipulation should be carried into effect. René not only strictly fulfilled his promise, but strongly forbade his subjects to take up arms for his liberation, which they appear to have been very willing to do. When he was finally set free, he went to contest the crown of Naples against Alphonso of Arragon, with about as little ultimate success as he had had in the contest for Lorraine. By the marriage of his daughter to Henry the Sixth, and the treaty thereupon made between England and France, René was secured in real and undisturbed possession of the duchy of Anjou, until it was invaded and taken from him without cause by Louis the Eleventh. In his old age he retired to his earldom of Provence, and ended his days at Aix, beloved and regretted by his people as few kings have been that have governed real kingdoms.

Such were, in brief, the principal events in the life of King René. As an actor in political history, he is doubtless insignificant, and it is easy to cast contempt upon his literary and artistic tastes as those of a mere virtuoso, incompetent for higher things. But such a view appears to us essentially superficial and unjust. The father of our fiery Queen, Margaret of Anjou, was by no means the easy, good-natured trifler that Scott has represented him to be. It was ill-fortune, not want of merit, that prevented him from doing great things; for it is admitted on all hands that he was a most valiant soldier. But he lived in an age singularly destitute of greatness. His chivalry was that of the days gone by, and his scrupulous sense of honour hardly gained for him the esteem that it deserved. As little, perhaps, did his other merits seem to harmonize with the kingly character. As an author, he was not contemptible either in prose or poetry. He was a proficient in the art of painting, and spent much of his compulsory leisure in illuminating MSS. He was a great lover of horticulture, and a liberal patron of arts and manufactures. At the same time, his mode of life was simple in the extreme, and his religion fervent and sincere. In short, the true reading of the life of René shows him to have been a man of quite as great force of character as his daughter Margaret; perhaps even more; for as one more habituated to misfortune, he was more capable of discovering for himself consolation under adversity. In

his latter days, when they were both overtaken by calamity, and René quite unable, from poverty, to procure her release from the Tower of London, in which she was confined by Edward the Fourth, he wrote to his daughter Margaret in these terms:—

"My daughter! May God assist you in your counsels; for we should rarely expect the help of man under the reverses of fortune. When you desire to alleviate your misfortunes, think of mine. They are great, my child, and yet I offer you consolation."

This was at the time that René, after being driven out of his ancestral dominions, to which he was most attached, by the rapacity of Louis the Eleventh, was living a retired life in his country-house at Gardane, in Provence. For, having heard one day that his uncle, Louis the Eleventh of France, was come to Angers at the head of a large army to make war on Francis, Duke of Brittany, René, in the most unsuspecting manner, ordered his horse that he might go and congratulate him, when presently he was informed that Louis had seized upon his capital and meant to take possession of the whole duchy, on the mendacious pretext that René was in alliance with Duke Francis. The old man was shocked and confounded, but his fighting days were past. "The will of God be done," he said, "who hath given me all and can take all away from me at his pleasure. The King shall have no war with me, for my age is no longer suitable to arms. I have determined to live the rest of my time in this world in peace and repose of spirit, and shall do so, if possible."

It was this quiet self-restraint in René's character to which historians and romancers have been alike unable to do justice. The quality is one which a female biographer naturally appreciates more highly, and yet we think even Mrs. Hookham possibly might have brought it into fuller relief. Not that she is by any means backward in asserting this and the other good qualities of King René. But then we fear she is just a little too indiscriminate in her admiration; and while she evidently means to do them justice, she often really waters down the characters of those whom she describes, by terms of undistinguishable eulogy. With her there is nothing that is not laudable either in René or in Margaret, or even in those with whom they were connected. King René was everything that was good; Margaret, too, was an admirable Queen; and René's wife, Isabella of Lorraine, and her mother, Margaret of Bavaria, were each endowed with very noble and excellent qualities. All which, if not quite the truth, has no doubt much in it that is true; and yet if we left it to Mrs. Hookham to depict their characters for us, we should hardly be led to believe that they were such interesting people as the facts she herself records prove them really to have been. Thus on first being introduced to Isabella, all that the reader is informed of her beyond the mere external qualities is, that "to a mind above her age she united strength of character; and the gentle piety of her mother, Margaret of Bavaria, seemed to have been transmitted to her as a special inheritance." Now, as to her mother's "gentle piety," we learn on the very next page that "she lived an austere life, chastising herself with fasting and wearing sackcloth"; and as to Isabella herself, we must protest that this

union of "strength of character" with "a mind above her age," tempered, as it were, by an infusion of "gentle piety," conveys to us but a feeble impression of the lady who, during her husband's captivity, went to take possession in his name of the kingdom of Naples, and kept it herself for three years against Alphonso of Arragon. And when we are told of Margaret of Anjou herself, that she was by no means the cause of the civil war in England, but that, on the contrary, she "was herself misguided and unhappy," we must freely own that we think in this her biographer does her grave injustice. It may be all very well in other cases to soften down "strength of character" with a little "gentle piety," but it really will not do to make a modern drawing-room lady out of Margaret of Anjou. Mrs. Hookham herself knows that it will not do, and pleads hard, in one place, that an act of vindictiveness should not be, in fairness, imputed to Queen Margaret *alone*. Be it so; yet it cannot very well be supposed that the beheading of Lord Bonville and Sir Thomas Kiriel at St. Albans, in the presence of the prince her son, was a thing that could have been done without the Queen's express authority. Nor is it credible, in another well-known instance, that the indignity shown to the dead body of the Duke of York at Clifford, when that bloodthirsty lord cut off his head, and presented it to her upon a pole, crowned with a paper crown, could have been altogether abhorrent to the spirit of Margaret herself. These are actions, doubtless, over which ladies of the present day would willingly drop the veil; but it is far better that the biographer should acknowledge them frankly, and allow them their weight in estimating Margaret's character. The story of her life, fully and fairly told, does not require any special pleading or extenuation of faults to enlist the sympathy of those who admire courage, perseverance, and indomitable energy struggling with adverse fortune for a cause which was by no means altogether a selfish one.

A word or two more we must be allowed to add in the spirit of friendly criticism, for we should be sorry to be thought censorious in speaking of a work which has evidently been a labour of love. Mrs. Hookham has collected her materials with considerable assiduity; but she would have added greatly to their value had she but shown some critical discernment worthy of so much industry. Her book contains a larger mass of facts and statements with regard to Margaret of Anjou and her father than have ever before been brought together. The sources, too, from which these statements are derived are most conscientiously acknowledged, sometimes in the margin, and sometimes at the foot of the page. Perhaps there is even a little ostentation in the number of these references; for upwards of a score of authorities occasionally are cited for one short paragraph. But the names placed in juxtaposition in these foot-notes suggest one of the most simple-minded modes of writing history that could be very well adopted. Here we have the 'Biographie Universelle' and the popular histories of Rapin, Hume, Henry, Lingard, and Sharon Turner, cited as authorities to authenticate still further facts already vouched for by reference to Fabian, Hall, Stowe, Holinshed, the Paston Letters, and Rymer's 'Feudera.' In Mrs. Hookham's eyes, appa-

rently, a statement is strongly confirmed when Hume or Lingard is found to agree with the authority from which he derived it. But we may suggest that if this sort of thing becomes a precedent, Mrs. Hookham will have incurred a very grave responsibility; for what if a new generation of historians should, in their turn, quote *her*, too, as an authority? In that case, we suspect her testimony might be found not always simply to confirm that of preceding writers. Suppose, for instance, she were cited in support of the hitherto unknown fact of Jack Cade and his followers having raised disturbances in *Lincolnshire*, and murdered Ayscough, Bishop of *Salisbury*, at *Edginton*, in that county? Cade and his followers are not commonly known to have proceeded further north than London, nor did they even come much nearer than within a hundred miles of *Edginton*, the place where Bishop Ayscough was murdered, and which, we beg leave to inform Mrs. Hookham, is not in *Lincolnshire*, but in *Wiltshire*.

We have not met with many symptoms of carelessness quite so gross as this, but there are certainly errors in plain matters of fact that might have been avoided. And even in minor matters the bestowal of a little more pains would not have been amiss. There is no good reason why Mrs. Hookham, although she has been reading French authorities, should present Pope Eugenius the Fourth to the English reader by the Frenchified name of Eugène; still less why she should speak of the same historical character sometimes as Mainfroy and at other times as Manfred. Moreover, she might as well have been a little more definite in her references, and stated sometimes the chapter and page as well as the name of her authority. In the Appendix to Vol. II. she has even quoted "a MS. in the Harleian Library," without telling us which particular MS. it is, out of upwards of 7,000 volumes. These things must be considered blemishes even in a work which cannot pretend to be of any critical value. Few biographies, however, are more interesting than those of René and Margaret of Anjou; and Mrs. Hookham has made a readable book by merely telling the story of these two remarkable lives together.

Olrig Grange. Edited by Hermann Kunst. (Glasgow, Maclehose.)

WHETHER 'Olrig Grange' will, as a sanguine contemporary expects, "exercise a potent and beneficial influence on the political opinions of the cultivated classes," we cannot say, though we fear it is hardly likely to be read widely enough to bring about that result, at least among the section of those classes which is more specially intended in the words we have quoted; but that it is one of many books which many would do well to read, we have not the slightest doubt. The story is an old one enough—that of the youth who starts with busy intellect and noble aspirations, meets the woman above him in "society," falls in love with her, fails to win her, and dies with nothing accomplished. Of how many poems, plays, romances, has not this served as the skeleton? Each, of course, according to the ability of its author, presents its own variation from the type, but the type is constant. What the variations are in the present case,

will doubtless appear in the short outline which we purpose to give of the story. First, however, as to the form in which it is told. This is semi-dramatic; that is, we have a series of monologues, delivered by the various persons, and linked together by short introductions, in somewhat rough blank verse, purporting to be spoken by a refugee German *savant*, Hermann Kunst, who is also the accepted lover of Hester, twin-sister to the young hero of the story, Thorold Asgard. (In passing, we must take exception to the name, which we do not believe to be a possible Scandinavian surname, though we have heard of its parallel, Heaven. But our author is a little weak on this point, to judge by the way in which he lumps together "the names of Thor, and Thing, and Baldur," as if they were all the same kind of thing.) These are the last remaining descendants of an old Norse family, settled long ago in the North of Scotland, and now but for them extinct. Thorold's aspiring and inquiring spirit leads him

—forth from thee and them
To the great world of London, where
Men crowd, they say, to touch the hem
Of Wisdom's robes, and breathe the air
Of serene Science; and the care
Of a wise State has garnered all
Fruits of research, since Adam's fall
By wisdom made our wisdom rare,
And man forgot what we now recall.

He has before this met with his fate in the person of a fashionable woman, daughter of a would-be scientific baronet, who patronizes him and "takes him up" as a rising genius, and ends by falling no less in love with him than he with her. But though seeing clearly what the conventions of "society" are worth, and recognizing how contemptible is the state of things in which

No more ashamed of doing wrong,
We are ashamed of feeling right,
Ashamed of every feeling strong,
And of ourselves ashamed quite;

and where she is like the rest, she lacks the courage to face it with a bold defiance. The father and mother,—the latter a lady "addicted unto physic and religion," and no less "to jellies and wines and cheerful literature,"—of course do their part with the well-worn petty maxims, and so Rose,

—who might have been
A noble woman in a nobler world,
But now was only woman of her world,
With just enough of better thought to know
It was not noble, and despise it all,
And most herself for making it her all,

rejects Thorold, and sends him home to die; not, as the narrator shrewdly points out, "of a heart broken, dying in despair of unrequited love,"—and indeed we doubt if that is ever a very fatal complaint,—but simply because, having

—loved and lost
That sweetest relish of laborious life
Which henceforth was all labour...
...therein he had lived, and therein found
A joy and fulness of life, till something cracked
With the overstrain of so unrelenting toil;

and so we part with him at the end of the story, dying in the home where we found him at its beginning.

This is, we take it, a first attempt of the author's. He is at present influenced in style by both Mr. Browning and Mr. Tennyson, as may clearly be seen in his blank verse. The fragments we have quoted happen to be more in the manner of the easier poet, but it is

possible to trace, in many passages, the effect of Mr. Browning's involutions both of thought and language. The monologues are, however, in a metre which is, as far as we know, original, and is eminently well adapted to the semi-ironical tone of this part of the poem. The quaint jolt of the ninth line, following the octosyllabic smoothness of the first eight, gives an almost epigrammatic sound even to a commonplace expression, and is at times effective. The invention, if such it be, does the author credit. If he will rely still further on his own resources, he may produce something as much better than 'Orlig Grange' as that is better than nineteen twentieths of the poetry that we have to read.

The History of Israel. By H. Ewald. Translated from the German. Edited by J. E. Carpenter, M.A. Vols. III. and IV. (Longmans & Co.)

THE third volume of Ewald's 'Geschichte des Volkes Israel' contains no less than 850 pages, describing the whole period of monarchy in Israel, from its establishment till the fall of Judah. In the present translation, two volumes are occupied with the same history, each with an index of its own that adds to the utility of the work. We are glad to see the English version of Ewald's great work continued, though the new volumes are not edited by the scholar who superintended the first, and are not by the same translator.

The merits of the original history are universally admitted. Some portions of it are remarkably good, especially the biographies. Here we have the copious and masterly life of David, gathered out of the historical books, and condensed into a vivid portraiture. The genius of Ewald is most conspicuous in this biographical essay; though an idealizing tendency magnifies the hero, and a multiplication of narrators assumed in the books of Samuel, Kings, and Chronicles, is entirely arbitrary. The apologetic bias is most manifest in the way the critic glosses over the part of David's charge to Solomon relating to Joab and Shimei. The story of Elijah is also told in an excellent style, with the same apologetic tendency, and the supposition of too many documents and narrators. Elisha's life is less interesting, not from any defect in the critic's sagacity and constructive power, but from its less dramatic character. In these instances, Ewald's ability appears to great advantage.

The version reads well, and gives a fair representation of the original. More paraphrastic than that of the first two volumes, it is more acceptable to the reader, for it is impossible to exhibit a literal transcript of the German with its ill-constructed sentences and rugged style. Mr. Carpenter has succeeded remarkably well in his arduous task. He has entered into the spirit of the work, transferring it to our tongue in a way worthy of its high character. But the paraphrasing tendency has not been indulged without occasional detriment to the concise force of the German; and we wish for a better rendering at times. Thus, at vol. iii. pp. 202, 203, the sentence, "While they are not without a deeper basis of intrinsic necessity, it is David who, without intending it, supplies the personal foundation of all the Messianic hopes," &c., does not represent the original exactly enough.

In vol. iv. p. 148, note 4, "Rawlinson's supposed discovery of Scythian in these cuneiform inscriptions is anticipated in the *Lit. Gazette*, Lond. 1853, Feb. 26," gives an incorrect idea of "wie Rawlinson neuestens in diesen Keilinschriften scythische Sprache entdeckt haben will, bringt die *Lit. Gazette*, Lond. 1853, Feb. 26, eine vorläufige anzeige."

The editor states that he has excluded from the text and notes all allusions to contemporary German politics. But he has omitted more, e.g., the last paragraph in p. 275, without any indication. The first *Nachtrag* also is not inserted at the place pointed out.

We congratulate the editor on the meritorious execution of his labour, and trust he may continue the version till the end of the original fourth volume, where the history properly ends. At the same time, the volume on Antiquities needs to be translated as a necessary accompaniment; though Ewald is less happy in expounding that subject. It is time we had something better than Jahn, especially as the works of Saalschütz, De Wette, Keil and others have appeared since.

"*Cummerland Talk;*" being *Short Tales and Rhymes in the Dialect of that County: together with a few Miscellaneous Pieces in Verse.* By John Richardson. (J. R. Smith.)

PROVINCIAL accent is now vulgar because it lingers only in the humblest nooks and corners. It was once more general, and there was a time when it was nearly universal, and when princes spoke, not exactly as ploughmen do now, but with a refined measure of the accent which still falls, a rougher sort of echo, from the ploughman's lips. Cumberland, like other localities, has shared in the gradual change that has been in progress through the English counties during the last half-century. Old provincial accents are being beaten out, as it were, by the more frequent intercourse of people from various quarters. Half a century ago the measure of the jollity of a mirthful meeting of any sort in Cumberland was gauged by the violent scenes that took place. If there were "owts o' feightin'," the respective people felt they had had a "pleasant evening"; but if "aw was middlin' whiet," the affair was spoken of as dull. In most places the "bull-ring" has disappeared, but the name is still given to the locality where the ring, fixed firmly in the stone, used to hold the rope that, in its turn, held the bull, which was baited by dogs, in the presence of men in gold lace, and of ladies who loved the sport. It is a mere matter of course that diet, dress, and manners have changed with dialect, in Cumberland as elsewhere. Indeed, if the change be as complete as Mr. Richardson describes it, Cumberland has advanced much faster than the other counties.—"Instead of the oatmeal porridge, oatmeal bread, salt beef, and home-brewed ale, which were then almost their sole living, wheat bread, tea, coffee, sugar, and other articles, which were then thought great luxuries, may be now found in the poorest cottage." A similar change has taken place in costume, and the finest broad-cloths, merinos, alpacas, and even silks, are common in dwellings where Skiddaw-grey coats and linsey-woolsey gowns and petticoats were the chief articles in the costume of the

wearers. There used to be a mirth that went beyond all reason, a violence beyond all civilized rule, at the gatherings to celebrate anniversaries, or weddings, or on other occasions for assembling in the Cumberland inns; but in these days, even a Christmas "ball" at an inn is as quiet, if not so insipid, as a ball "oop at' hall." At sheep-shearings, or "clippings," where drink led to the utmost brutality, and no song was allowed to pass for a song which had not "a strip o' blue in 't," general cheerfulness and decorum prevail. We have no doubt that the progress here indicated has been effectually made; but we cannot well agree with the assertion that the Cumberland dialect has undergone little change in the last sixty or seventy years. It is not very long since a native of the south of England, finding himself in the wild districts of Cumberland, would have understood almost as little of the language there spoken as if he had been in Kamtchatka, and a native were addressing him. It was the same with some of the northern parts of Yorkshire. When the northern accent is used, we can believe that it is as finely Boeotian as ever; but accent and phrases have evidently undergone a change, for, says the author, "a great many of the people try to polish their talk a bit when the clergyman, or the doctor, or any person of that description goes among them, and the result is a mixture that is neither dialect nor ordinary English." This is precisely the way in which dialects are forced to undergo material change. That the Cumberland dialect has had this experience is proved by an exceptional case, cited to show that there are dalesmen who will let nothing but pure "Cumberland" flow over their lips:—

"A Cambrian gentleman, lately deceased, had an old tenant named Matthew, whom he valued highly for his sterling honesty and straightforward character, and had one day ridden over to assist him in planning some drainage, or other improvements on his farm. Having completed their survey, and arrived at the farmstead just as the family were going in to dinner, Matthew said to him, 'What, ye may's weel come in an' hev a bit o' dinner awfore ye gang. Ye're varra welcome to see as we hev.' The old gentleman, partly from his great urbanity, and partly no doubt for the joke of the thing, accepted his invitation, and entered the kitchen, where was a large table which reached almost the whole length of the room, and at which were seated all his family, sons, daughters, servants, and labourers, to the number of nearly twenty. Near to each end of the table was placed a large hot-pot, which is a dish consisting of beef or mutton, cut into pieces, and put into a large dish along with potatoes, onions, pepper, salt, &c., and then baked in the oven, and is called in Cumberland a 'taty-pot.' Old Matthew placed a chair for his landlord next to his own at the head of the table, and, after loading his own plate, shoved the 'taty-pot' towards him, and said, 'Noo, ye mun help yer-sel, an' hawkin. Theer'll be meat eneuf at t' boddom; but it's rayder het.' Now, that was what we may call unadulterated Cumberland; and who will say that it was not far more expressive than any of the half-and-half which we so often hear?"

If the "half-and-half" is often heard, then a change in the dialect is in progress, though the change may not be altogether for the better. If we may judge by what the accent now is, and if the tone and manners of "auld Cummerland" be truly described in the following pretty sample, we can only hope that all further change may be henceforth prevented:

"IT'S NOBBUT ME."
 Ya winter neet, I mind it weel,
 Or lads'ed been at t' fell,
 An', bein' tir't, went seun to bed,
 And I sat be mesel.
 I hard a jike on' t' window pane,
 An' deftly went to see;
 Bit when I ax't, "Who's jiken theer?"
 Says t' chap, "It's nobbut me!"
 "Who's me?" says I, "What want ye here?
 Our fwok ur aw i' bed;"—
 "I dunnet want your fwok at aw,
 It's *thee* I want," he sed.
 "What can'te want wi' me," says I;
 "An' who, the deuce, can't be?
 Just tell me who it is, an' that"—
 Says he, "It's nobbut me."
 "I want a sweetheart, an' I thowt
 Thoo mebby wad an' aw;
 I'd been a bit down t' deel to neet,
 An' thowt 'at I wad caw;
 What, can'te like me, dus t' deel?
 I think I wad like thee"—
 "I dunnet know who t' is," says I,
 Says he, "It's nobbut me."
 We pessit on a canny while,
 I thowt his voice I kent;
 An' than I stell quite whisht away,
 An' oot at t' doer I went.
 I creapp, an' gat 'im ba' t' cwoat laps,
 'Twas dark, he cuddent see;
 He startit roond, an' said, "Who's that?"
 Says I, "It's nobbut me."
 An' menny a time he com ageann,
 An' menny a time I went,
 An' sed, "Who's that at's jiken theer?"
 When gaily weel I kent:
 An' mainly what t' scamm answer com,
 Fra back o' t' laylich tree;
 He sed, "I think thoo knows who t' is:
 Thoo knows it's nobbut me."
 It's twenty year an' main sen than,
 An' ups an' dooms we've hed;
 An' six fine barns hev blest us beath,
 Sen Jim an' we war wed.
 An' menny a time I've known 'im steal,
 When I'd yan on me knee,
 To mak me start, an' than wad laugh—
 Ha! ha! "It's nobbut me."

There are both pathos and humour in the various stories and ballads furnished by Mr. Richardson. We congratulate Cumberland on having so many able champions and admirers. Her dialect and manners have been well illustrated by Anderson, Stagg, and others. More recently Mr. Lonsdale has shown how delicately a Cumberland bard can write, and Peter Burns has added to the rich literature of the county. Miss Blamire, too, is Cumbrian, and must be given up by Scottish claimants. Piketah has made the Furness folk live again in "the'r sayin's and dewin's"; and while Mr. J. P. Morris has favoured us with a Glossary of Furness words and phrases, Mr. Craig Gibson has, in clever stories and racy rhymes, made us intimate with the folk speech of Cumberland and adjacent districts; and now Mr. Richardson adds his pleasant contribution to a fund already so rich. It is a fund which has sometimes been as much enriched by a ballad as by a book. This will be acknowledged by all who have not only read but who have heard sung, by a Cumbrian, Mr. Graves's local song,

D'y ken John Peel wi' his coat so gray?
 D'y ken John Peel at the break o' the day?
 D'y ken John Peel when he's far, far away,
 With his hounds and his horn in the mornin'?

The History of Greece. By Prof. Dr. Ernst Curtius. Translated by A. W. Ward, M.A. Vol. IV. (Bentley & Son.)

We gladly call attention to another volume of Prof. Curtius's able and impartial history, so well

and faithfully translated for English readers, who, if not informed to the contrary, would naturally take Mr. Ward's version for an original work. The last volume ended with the fall of Athens, at the close of the Peloponnesian War; the present carries on the history from that period to the death of Epaminondas. It is a period abounding in events of interest, and not deficient in remarkable men, though the meridian splendour of Athens, and with it of Greece, was past. The first stage of decline is portrayed by the hand of a master, who equals other historians in learning, and excels many of them in literary power. He shows great skill in the selection of his materials, which he so arranges and expresses as to form a lucid narrative, sufficiently full, without being prolix, no less readable than truthful, and presenting a picture at once distinct and complete of the times he describes. Persons and events have their due prominence assigned to them, according to their influence on the current of affairs, and this influence is carefully and clearly traced out, so as to afford a satisfactory explanation of the various phenomena in the history. Prof. Curtius does not stop to moralize, but tells his tale in such a way that it bears its moral on the surface. Nor does he occupy the reader's attention with much critical discussion, though he is not sparing of references to authorities, whenever they are required. He sets before the reader the results rather than the processes of extensive research and profound thought, in a simple, straightforward, vigorous, and effective manner. The scenes and incidents of battles are described with a pictorial power which brings them before the mind with almost the vividness of present reality, and the value of the results is correctly estimated.

Prof. Curtius gives a good description of the state of society at Athens on the fall of the Thirty Tyrants—the general unsettlement of belief and conduct, the want of faith in ancient traditions, the weakening of religious feeling, caused in a great measure by the disasters which had befallen the city, in spite of the protection of the State divinities, and in opposition to signs and omens, the spirit of fearless inquiry which sapped the foundations of time-honoured principles, customs, and institutions, and in general the sceptical negative tendency of which the Sophists were the exponents and promoters. Religion having lost its hold upon the public mind, the only remaining restorative agencies were philosophy and art, particularly poetry. The poet upon whom Prof. Curtius bestows special attention in this volume is Euripides, whom he discusses with great ability, clearly pointing out the distinctions between him and his two great predecessors, the peculiarities of his position and character, and the changes made by him in the matter and form of tragedy. We cannot refrain from giving a single extract:—

"Though Euripides may be called more than Sophocles a child of his times, this is not intended to imply that he was totally subject to the tendencies described above as connected with the moral decay of Athens, and that he was by them estranged from the loftier aims of his predecessors. He was not only pure in his life, and far removed from lightly despising ancient morals and manners; but there was also in him an ideal tendency of great strength and depth. He was possessed by an active religious craving, by a warm love of calm meditation on things divine and human, by an

irresistible longing to solve the enigmas of the system which rules the universe; and this longing was intensified in him by his ardent sympathy with the sufferings of humanity, and by a deep sense of justice which he sought to satisfy. But his constant search led him to no goal; he found it impossible to harmonize opposing forces, and to find a satisfactory conclusion either in faith or in doubt. He was too religious to rest contented with mere negation, and too freely enlightened to follow tradition. In the tranquil soul of Sophocles the grand forms of the pre-historic age mirrored themselves, and he gave himself up to them, expanding the traditional conceptions of Gods and Heroes, deepening them, and bringing them into accord with the ideas of his age, just as Phidias did in his department of art. Euripides, on the other hand, was never able to forget his own individuality and his doubts; and the deep excitement in which he lived communicated itself to all his works. They were, therefore, incapable of exercising a tranquillising effect, and lacked that impress of happy harmoniousness which was borne by the older works. Euripides, both as a man and as a poet, was a life-long sufferer from the unsolved conflict between speculation and art, and this all the more, inasmuch as he possessed no means of balancing his internal dissatisfaction either by public business and glad participation in the affairs of the community, or even by the enjoyments of social life. He was therefore, in direct contrast to the serene and affable Sophocles, sullen and discontented, bitter in his judgments and prone to find fault; everywhere he saw the dark side of things, heard the discordant notes, and gave vent against gods and men to the discontent which possessed him; for even against the gods he inveighs on account of their sins of commission or omission. But the very fact that Euripides was placed in relations so unfavourable to the growth of poetic works increases our admiration for his courage in giving a new development to the Attic drama, and for the success which attended his efforts. Moreover, he doubtless chose the right starting-points for his innovations."

The representative philosopher of the period is Socrates, whose character, teaching, and death are described at great length, as they deserved. Of course, there is not much room for novelty, but it is surprising how much freshness Prof. Curtius has managed to impart to a well-worn theme by his skilful handling. In discussing the relation of Socrates to the Sophists, he touches upon the saying of Protagoras, that "man is the measure of all things," which, he says, "did away with all truth independent of the judgment of the individual, and universally valid and binding," and was "devoid of any positive inner meaning." Yet he afterwards says, "Socrates was not blind to the truth underlying the saying of Protagoras; for man is in fact unable to determine his thoughts and his actions otherwise than according to his own judgment; it is in himself that he must possess the standard for Right and Truth," which is no doubt all that Protagoras meant, though his saying was, in the hands of others, made to mean a great deal more than he ever intended or would have admitted. Prof. Curtius seems to think, that because truth is, from its very nature, relative, it is therefore not universally valid.

The falseness of the Peace of Antalcidas is pointedly stated in a few pregnant words:—

"The independence of the Greek states is proclaimed, whereas the object is their dependence. From Persia proceed the conditions which have been devised at Sparta; and the Great King dictates the peace as the overlord of Hellas, while he is more impotent than ever before, and unable to protect himself in his own land against flying bands of Hellenic soldiery."

The word "overlord" here used occurs in several places, and is unobjectionable, but we have noticed one or two unusual expressions; although, generally speaking, the translation is in the purest English, and free from the occasional Germanisms in previous volumes. We must content ourselves with a bare reference to the masterly account of Thebes under Pelopidas and Epaminondas, whose character, policy, and achievements are admirably depicted. We are glad to see that our suggestion as to an index, containing the marginal headings, has been adopted.

Sermons by Jesuit Fathers. Vol. II. (Burns, Oates & Co.)

THE second volume of this series contains sermons delivered, intended to have been delivered, or resembling those which actually were delivered, by the Rev. Thomas Harper, in various Roman Catholic churches, in 1866-9. Their publication has been delayed partly because the manuscripts were lost, partly because the Rev. Father has been ill. Their purpose is, "not to refute the sophisms of the know-nothing school of so-called Philosophy," but "to strengthen Christians in their adhesion to the patent truths of Theism, and provide them with a course of thought which might serve to preserve them unscathed amid the paralogisms and unsupported assertions of modern scepticism," and "to vindicate for our good God His rightful place in the cycle of human thought, and point out the chaos which must ensue when He is banished from Philosophy or Esthetic." Such and so vast is the promise of the Preface; but it is in vain that we have sought in the performance itself for the fulfilment of the programme. Of original ideas or original treatment, of anything that has not already been said, as well said, or better said, or had better not have been said, over and over again, we find not a vestige. These discourses are one long, shrill shriek against the world as it appears to be to the Rev. Father's eyes, and betray throughout his incapacity to comprehend either the source, the nature, or the significance of the great forces that are at work in the sphere of mind and morals. He confounds faith in God with belief in the dogmas of his church, and sees no hope for mankind, either here or hereafter, save by retracing its steps and submitting to priestly ordinances.

A few brief examples will show our readers, better than any description of ours, what is the "course of thought" by which the Rev. Father proposes to "preserve them unscathed" amid the dangers of modern scepticism, and which he deems worthy to be dedicated to Dr. Newman. After claiming for Rome credit in place of reproach for being a city of beggars, on the ground that the Church thereby demonstrates her divine institution, inasmuch as Jesus has said, "the poor you have with you always," he proceeds to contrast the career of the industrial classes of Manchester with the scene in the stable at Bethlehem, saying of the latter,—"Who are its inmates? There is the sweet and immaculate Mother. She is a Virgin. There is the just and holy patriarch, St. Joseph. He too is a virgin. And then the Divine Babe, the centre of the whole picture. He also is a Virgin. The Christmas stable contains a family of virgins. Furthermore, throughout

His whole wondrous life Jesus, our Model, remained a Virgin. His chosen and best-beloved Apostle, the dear Evangelist, St. John, disciple of the Sacred Heart, was a virgin. Most of the other Apostles were virgins; and even St. Peter, though a married man before his conversion and call, must needs leave his wife when elected to the Apostolic college,"—and much more to the same effect, in defiance alike of history and of that rational religiousness which leads "modern sceptics" to regard duty as consisting in obedience to the divine order of nature, and not in setting themselves above it.

In another passage we are told that "It is a notorious fact, confirmed by the history of eighteen centuries, that the Catholic Church has contentedly subsisted *under* every form of government." The italics are ours. By "Catholic" our preacher means Roman. We had rather believed that the Roman Church had never subsisted contentedly *under* any government whatever. It has always claimed to be above and superior to government, and a terrible troubler has it been of every government that would not suffer it to get the upper hand.

"Modern philosophy," he asserts unhesitatingly, "has gone wrong, and has brought the civilized world into a state of dismal confusion and anarchy. For it has done its best to blot God, and the scientific knowledge of God, out of its encyclopaedia of science." Let us see what this phrase "scientific knowledge" means in our author's mouth. He points to the miracles by which his "Church is ever presenting to the world the testimonials which she has received from God," observing—

"It is reported that a certain picture of Our Lady has moved its eyes in the presence of a multitude of spectators. Now it seems to me to be evident enough that God could work such a wonder, if He pleased. . . . The only question is, has He worked it? To satisfy myself I must examine the evidence. Do our newspapers adopt this equitable course? Quite the reverse. . . . Some metropolitan journal has uttered its voice, and through the length and breadth of England goes the phrase, *Winking Madonnas*. . . . What system of theology, or even revelation from God, could withstand so cogent an argument as this?"

It would, we fear, be useless to the learned Father to suggest that the Church would show its wisdom by following the divine procedure and adapting itself to the altered circumstances and requirements of the human mind; for he ventures to adduce the "bleeding nuns" of the Tyrol, the miraculous cures at St. Winifred's Well, and the liquefaction of the blood of St. Januarius, as valid proofs of the "divine institution of the Church," asserting of the last-named phenomenon, that it was examined by "one of the most celebrated of our English chemists, personally, who, though a Protestant, candidly owned that it exceeded all the natural agency of which physical science is cognizant." In our capacity of merely lay critics, we cannot assert a claim to any faculty transcending ordinary nature. And if we hesitate to receive such statements as these implicitly, it is because in that capacity we are unable to regard the Deity as the disturber rather than as the sustainer of the order of Nature.

NOVELS OF THE WEEK.

Without Kith or Kin. By G. M. Craik. 3 vols. (Low & Co.)

Castaway. By Edmund Yates. 3 vols. (Chapman & Hall.)

Joined to an Idol. By G. S. M. (Mozley.)

LOVERS of sensation, of incident, of varieties of character and dialogue, may at once be warned that they will find little in Miss Craik's novel to entertain them. The entire story,—we ought, perhaps, to say pair of stories,—is taken up with the inner feelings and experiences of the heroine, whose outward existence, except during the early days of childhood, is singularly uneventful and colourless. Yet in spite of this peculiarity, and of certain undeniable defects,—such as extreme prolixity on the part of the author, when she speaks, which she often does, as a critic of the character she describes, and an amount of minute self-analysis on the part of the heroine, which by no possibility could have made its way into the diary of the most morbidly introspective of young ladies,—there is much in these volumes which will attract readers of the more thoughtful kind, and impress them with a high estimate of the author's powers.

In the first place, it is one of the few specimens of female authorship which bears everywhere the impress of a lady's hand in the best acceptation of that expression. Pure, thoughtful, and refined, Miss Craik has never sullied her pages from first to last with a vulgar thought, or mistaken coarseness for strength, either of style or conception. Even in the somewhat delicate operation of relating the growth in her heroine's heart of a deep attachment to a man whom she has never seen, we find an unworldliness, a reticence, a disinterested self-repression, everywhere manifest in the character, which make what might have been hazardous experiment thoroughly successful, where failure must have been repulsive. Throughout the book, in spite of the thoroughly commonplace nature of the circumstances in which most of her life is spent,—in spite of the discharge of homely duty being the only means allotted to her for the exhibition of her character,—in spite of her unromantic name (no slight matter in certain circles of fair critics),—Elizabeth conciliates and engrosses the interest of the reader.

In the first part of the tale, the wanderings of the little orphan and outcast, with her feebler and selfish companion, the ill-fated Joe, who has escaped with her from the harsh usage of an itinerant theatrical manager, are pathetically described. In the latter portion of the story, her history, first as a pupil in a somewhat stern and gloomy boarding-school, afterwards as the trusted governess and companion in a friendly household, is told. The interest of this part of the tale centres in her growing love for the unhappy David Wentworth, a love which brings out in strong relief two remarkable and excellent characters, and ends in the mature happiness which appropriately rewards the fidelity of many years. This statement will sufficiently indicate the unexciting nature of the plot, and the ability which, in spite of the slender framework, invests its placid progress with unusual interest. The co-existence in a far from heroic or superhuman character of devoted practical energy with an inner faculty of enthusiastic hero-worship, and the correction of a common misconception that there is some

sort of natural inconsistency in the union of such qualities, form the sufficient and valuable moral of this novel.

Mr. Yates's book presents a complete, though not altogether unfavourable, contrast to Miss Craik's. In his work the most vivacious lovers of a stirring plot will not find themselves disappointed. Though the dramatic element predominates, as is usual in Mr. Yates's stories, something deeper in the way of psychology than he has often attained may be traced in the character of Madge Pierrepont, the actress, at once the ill-used wife of a coarse adventurer, Mr. Philip Vane, and the object of the ardent affection of Gerald Hardinge. Madge bears herself well in both capacities; but in spite of her own great success as leading lady of the piece, there is a superficiality and want of likelihood about the subordinate actors which must prevent the present novel from taking a high place on any other ground than that of cleverness of dramatic conception. The plot runs briefly thus. Gerald, the almost unknown son of an austere and martinetish father, Sir G. Heriot, K.C.B.,—a father whose life has been embittered by the supposed infidelity of Gerald's mother, and whose susceptible temper is rendered suspicious and uneasy by the consciousness of a plebeian origin, which he desires to forget,—disgraces himself in his parent's eyes by his refusal, in the presence of his messmates of the yeomanry, to fight a duel to support his injured honour. Driven with insult from his father's presence, he betakes himself to the calling of a theatrical scene-painter, and in that capacity forms the acquaintance of the heroine, an actress on a provincial stage. Madge, who is secretly married to the aforesaid Vane, does her best to repel his attentions, and though deserted by her ill-conditioned husband, and really attached to Gerald, resolutely sets to work to support herself in honour and retirement. It is no part of our purpose, and would be quite against our principles, to reveal the complicated fortunes she encounters in the execution of her laudable intention. The moral inculcated in the story is, we believe, a just one, and intended to redound to the credit of the stage. As virtue, however, in this world involves generally some amount of self-sacrifice, we are not surprised to find that Gerald finally consoles himself with her younger sister, and that an ecclesiastical scapegoat, the Rev. Mr. Drage, is provided as Madge's *pis aller*. A more sensational, though less important incident, is the tragic end which befalls the veteran Sir Geoffrey Heriot. He is killed in a mysterious night-scuffle, which might make the fortune of a transpontine manager, and suspicion vehemently indicates as the man-slayer no other than the castaway Gerald, his son, who has been really in the neighbourhood, bearing with him after years of inquiry the proofs of his mother's innocence. And here our author wanders from his proper path in order, we imagine, to cast a stone at our rules of evidence. Yet the testimony which, in the able hands of Mr. Moss (the flimsy *nom de plume* of a well-known criminal attorney), finally shifts the burden of suspicion from the innocent Gerald to the broad shoulders of the felonious Vane, is that of the *de jure* Mrs. Vane, Madge Pierrepont, whose evidence, as our author shows us, would never have been forthcoming had not her husband been shielded by our rules of

law from the consequences of any statements proceeding from such a source. These leading incidents by no means exhaust the varied treat which our author sets before his readers. Much knowledge of the world, from the exoteric point of view, is displayed in his treatment of Vane's financial difficulties, and the scoundrels with whom he is allied. But the best and most lifelike writing, to our taste, contained in three interesting volumes, occurs in the portions which treat of the provincial stage of Wexeter, and the kind old landlady, whose sympathy with Miss Pierrepont, in good and evil fortune, is well described.

'Joined to an Idol' is a story of the kind that in our school-days used to be known as "Sunday books," that is to say, one in which the religious motive is made prominent, and peoples' sayings and doings are looked at exclusively from the theological point of view. It is therefore, perhaps, with all the more propriety that the scene is laid in the West Country, among a fishing population, upon whom religion has undoubtedly a very direct influence, and to whose minds it is distinctly present as an immediate motive for action. It is hardly, however, within our province to do more than notice a book of this kind, though we may say that it is pleasantly enough written, and has another merit equally rare in books of the same class, a complete freedom from polemics. The publisher's name vouches, we think, for the soundness of the author's Church principles; and we are glad to see that she has resisted, if she ever felt it, the temptation to make all her bad people Dissenters, or to indulge in those satirical or severe remarks on theological opinions differing from her own, for which a story of this kind is too often made the vehicle.

OUR LIBRARY TABLE.

Edwin Wilkins Field: a Memorial Sketch. By Thomas Sadler, Ph.D. (Macmillan & Co.)

This book contains a memoir, with anecdotes and other details, of the life of a gentleman whose accomplishments, ability, energy, and kindness of heart won the warm regard of all who knew him during his long and busy career. After having served his articles to a firm of attorneys and solicitors, he entered into business for himself, and, at a comparatively early period of life, began to advocate law reforms, especially as related to the Court of Chancery, as it then existed. He did a good deal for the reform of the law in relation to joint-stock companies, and in regard to the mode of paying legal services. He was one of the most energetic of those who proposed that the law courts should be concentrated in the neighbourhood of the Inns of Court, an object with which, in recent years, he became officially associated as Secretary to the Law Courts Commission. The Dissenters' Chapel Bill owed much to him. Mr. Field was remarkable for the deep interest he took in matters of Art: artists knew him in many ways, not least favourably as a very able practitioner in water colours. For his good offices as its solicitor, the Society of Painters in Water Colours presented to him, as we at the time mentioned, a valuable portfolio of drawings by its members. He put his shoulder to the slowly-moving wheel of the law for securing artistic copyright; he was concerned in the establishment of the Flaxman Gallery, at University College, London; not less important was his share in the management of the trusts involved in the execution of the will of the late Felix Slade, Esq. His amusements were aquatic, mostly confined to the Thames: his

melancholy death caused by the upsetting of a sailing boat on that river has been already noted in our columns. Dr. Sadler's clearly-written memoir will afford ample information to all who regarded Mr. Field as he deserved to be regarded.

Character Sketches. By Norman Macleod, D.D. (Strahan & Co.)

A DOZEN or so of short stories, much like other stories, have been put together by Dr. Macleod, and labelled with the rather pretentious title of 'Character Sketches.' They do not appear to us to call for any particular remark. The first, of a lady who dies at sea after giving birth to a child, is perhaps the best, though little too improbable in its incidents. The tending of the child by the rough seamen, who are its sole nurses, is well related, though by no means so well as a very similar nursing is described by Mr. Bret Harte in 'The Luck of Roaring Camp,' with which Dr. Macleod's story provokes an involuntary comparison. The story called 'The Old Guard' (which has not to do with Waterloo, but with the introduction of railways) contains one phrase, or paraphrase, worth preserving; we mean the Yorkshire guard's rendering of the sign of the Golden Fleece by "t'up in trooble." Dr. Macleod's "sketches" might now and then be a little more accurate in small details; for instance, we do not think it is usual in high society for dishes to be handed by "gloved servants." To be sure, though, Dr. Macleod is conversant with far higher society than any with which we can claim an acquaintance, so possibly he may be right after all. But if so, it is fresh proof that "extremes meet."

The Fables of Esop Al-Hakim. Translated into the Pushto or Afghan Language, by Major H. G. Raverty. With Illustrations. (Williams & Norgate.)

THIS little volume, inscribed to Sir R. Montgomery, under whose administration examinations in Pushto were first instituted, will be very useful to the student of the Afghan language. The Government of India owe for it a fresh obligation to Major Raverty, who has done more to facilitate the acquisition of this important border tongue than all others who have paid attention to it put together. The text is very clearly and beautifully printed, and those who know Persian and Hindustani will not find it difficult to make out the meaning. There could not be a better book for commencing the study of Pushto.

We have on our table *White's Grammar School Texts*, 'The Fourth Book of Caesar's Gallic War,' edited by J. T. White, D.D. (Longmans),—*The London Banking and Bankers' Clearing House System*, by E. Seyd (Cassell),—*King Charles the Second*, an Historical Drama, by J. Longland (Longmans),—*Trotty's Book*, by the Author of 'Gates Ajar' (Ward & Lock),—*The Bells*, adapted from the French of MM. Erckmann-Chatrian (Tinsley),—*Handbook of Graduated Questions upon the Catechism of the Church of England*, by the Rev. R. Adams, M.A. (Simpkin),—*Jewish Literature and Modern Education*, by the Author of 'The Pilgrim and the Shrine' (Trübner),—*Eden and Heaven*, by M. L. Charlesworth (Seeley),—*Westbourne Grove Sermons*, by W. G. Lewis (Marlborough),—*A Simple Exposition of the Psalms*, by the Right Rev. A. Oxenden, D.D. Vol. I. (Hatchards),—*The Prophetic History of the Church and the World*, by E. Heycock (Simpkin),—and *Histoire d'une Femme*, par L. Enault (Hachette). Among New Editions we have *Notices of the Jews and their Country by the Classic Writers of Antiquity*, by J. Gill (Longmans),—*The Natural History of the Year*, by B. B. Woodward, B.A. (Partridge),—*The Earthly Paradise*, by W. Morris, Part III. (Ellis & Green),—and *The Poetical Works of Henry Wadsworth Longfellow* (Routledge). Also the following Pamphlets: *Beeton's Penny Landlords, Tenants, and Lodgers* (Ward & Lock),—*Beeton's Penny Doctor's Book* (Ward & Lock),—*Are We to have Education for our Middle-Class Girls?* by Mary

Gurney, No. II. (Ridgway).—*Our Rulers*, a Satire (Clarke).—and *National Thanksgiving*, a Sermon, by the Rev. J. W. Boulding (Bemrose).

LIST OF NEW BOOKS.

Theology.

Ballantyne's Homes and Homesteads in the Land of Plenty, 1/2. De Felice's (G.) *Search the Scriptures*, 12mo. 1/6 cl. Ellicot's (Dp.) *New Translation of the Athanasian Creed*, by Rev. C. S. Malan, Svo. 1/2 cl. Farrar's (Rev. F. W.) *Witnesses of History to Christ*, 2nd edit. 5/2. Gill's (J.) *Notices of the Jews and their Country*, 2nd edit. 8vo. 5/2. Grote's (J.) *Sermons*, 12mo. 5 cl. Johnson's (Rev. R. W.) *Sermon, Resurrection and the Life*, 1/2. James's (E.) *Ely Diocesan Psalter, Pointed*, 4to. 4/2 swd. Ozansby's (A. S.) *The "I am" of Christ*, 12mo. 2 cl. Proper Psalms and Lessons of the Church of England, cr. Svo. 6/6. Rogers (Rev. J.) *Memoirs*, by Rev. A. M. Brown, 12mo. 3 1/2 cl. Strong's (L.) *Lectures on the Book of Daniel*, cr. Svo. 2 cl. Whitney's (Rev. G. H.) *Handbook of Bible Geography*, cr. Svo. 7/6. Williams's (S.) *Twilight Hours*, 3rd edit. cr. Svo. 5 cl. Yonge's (C. M.) *Scripture Readings, Joshua to Solomon*, 1/6; with Map and Comments, 3/6 cl.

Philosophy

Kant's *Critical Philosophy for English Readers*, by J. P. Mahaffy, Vol. I, Part I, 8vo. 5 cl.

Law.

Hilliard's (F.) *Law of Contracts*, 2 vols. Svo. 72/ bd. Macqueen's (F.) *Rights, &c.*, of Husband and Wife, Svo. 18/ cl. Spicer's (H.) *Judicial Dramas*, 12mo. 15 cl. Wharton's (F.) *Treatise on the Conflict of Laws*, Svo. 36/ bd.

Fine Art.

Birch's (J.) *Examples of Labourers' Cottages*, roy. Svo. 3/6 cl. Davidson's (E. A.) *Drawings for Bricklayers*, 12mo. 3 cl.

Music.

Boosey's Operas, Donizetti's "La Favorita," roy. Svo. 2 1/2 swd. Willing's (C. E.) *Book of Common Praise*, 2nd edit. 3 1/2 cl. Willing's (C. E.) *Book of Common Praise, Tunes only*, 2nd edit. 1/6 cl. Willing's (C. E.) *The Psalter, Pointed for Chanting*, 12mo. 2 cl.

Poetry.

Bride (The), and other Poems, by Author of "Angels' Visits," 12mo. 5 cl. Browning's *Ring and the Book*, 4 vols. 2nd edit. 12mo. 5/ each. Harte's (B.) *Prose and Poetry*, 12mo. 2 bd.

History.

Beeton's *Date Book*, 12mo. 1/ swd. Cooper's (T.) *Life*, written by Himself, 2nd edit. cr. Svo. 7 1/2. Freeman's (E. A.) *Growth of the English Constitution*, 5 cl. Malme's (J. F.) *Mary Queen of Scots and her latest English Historian*, cr. Svo. 7/6 cl. Partridge's (J. A.) *From Feudal to Federal*, Svo. 15/ cl. Prince of Wales' *Memorandum*, Svo. 1/ swd. Scott's (Sir W.) *Life by Lockhart, Centenary Edit.*, Vol. I, 3/6

Geography.

Lee's (Lady) *Few Days in Belgium and Holland*, cr. Svo. 4/6 cl. Philosophy.

Bigsby's (E. S. D.) *Practical English Composition*, 12mo. 1 cl. Collins's Cabinet Dictionary of English Language, cr. Svo. 5/ cl. Home and Colonial School Society's *Lessons for Infants*, Part 1, 4th edit. 12mo. 1 cl. swd. Home and Colonial School Society's *New Reading Sheets*, in Book Form, 12mo. 1 cl. swd.

Home and Colonial School Society's *Lessons for Infants*, Part 3, 3rd edit. 12mo. 2 cl. swd. St. Meriak's *Life, a Cornish Drama*, trans. and Notes by W. Stokes, royal Svo. 15/ cl.

Science.

Danchell's (F. H.) *Concerning Sewage*, Svo. 1/ swd. Himes's (Lieut. H. W. L.) *Minor Tactics of Field Artillery*, 1/6. Fawcett's (M. G.) *Political Economy for Beginners*, 2nd ed. 2/6. Ganot's *Natural Philosophy*, cr. Svo. 7/6 cl. Macpherson's (J.) *Annals of Cholera*, Svo. 7 1/2 cl. Malther's (Rev. T. R.) *Essay on the Principle of Population*, 7th edit. Svo. 8/ cl. Proctor's *Essays on Astronomy*, Svo. 12/ cl.

General Literature.

Allen (Mrs.), *Memoir*, by her Son, cr. Svo. 2 1/2 cl. Asgard, the Norwegian Maiden, and other Tales, 12mo. 2 bd.

Beny's (Rev. W. S.) *Lecture on the Passion Play*, Svo. 1/6 cl. swd. Catlow's (A. and M. E.) *Children's Garden*, 12mo. 1 cl. bds.

Church's (R. W.) *Civilization*, two Lectures, cr. Svo. 1/ swd. Erewhon, or over the Range, cr. Svo. 7/6 cl.

English Catalogue of Books for 1871, royal Svo. 5/ swd.

Handbook on the Teaching, &c., of Elementary Schools, 2 cl. Hoffmann's (H.) *Kinder-Garten Toys, and How to Use Them*, 1/6 cl. swd.

Hinderer (A.), *Memoirs*, cr. Svo. 5/ cl.

Jennett's (A.) *Record Book of Cultivation*, Svo. 5/ roan.

Lonsdale's (Dr.) *The Howards*, 4 Photos, cr. Svo. 7 1/2 cl.

Maggie's Message, by Author of "Soldier Fritz," 12mo. 1 cl.

Marryat's (F.) *Woman against Woman*, new edit. 12mo. 2 bd.

Marryat's (F.) *Love's Conflict*, new edit. 12mo. 2 cl.

Minister's *Chart of Spring Fashions*, 12/6 (roller).

Nautical Magazine, Vol. 1871, Svo. 13/6 cl.

Oelschläger's (H.) *Strange Folk*, a Novel, trans. by Lieut.-Col. F. Grant, 2 vols. cr. Svo. 14/ cl.

Old's (W. W.) *The Passion Play*, cr. Svo. 5/ cl.

Powell (W.), *Memoir, Thorough Man of Business*, 3rd edit. 6/.

Pollard's (E. F.) *How Deferred*, 3 vols. cr. Svo. 31/6 cl.

Seyd's *London Banking and Bankers' Clearing-House System*, 2/6 cl. swd.

Stories, by Author of "Biddy, the Maid-of-All-Work," 18mo. 1/6.

Taine's (H.) *Notes on England*, 2nd edit. cr. Svo. 7/6 cl.

Tennant's (C.) *The People's Blue Book*, 4th edit. 12mo. 7/6 swd.

Tichborne Romance, its Matter-of-Fact and Moral, by a Barrister, 12mo. 1/ swd.

THE POEMS OF EL BAHĀ ZOHEIR OF EGYPT. A.D. 1250.

THE PROPHET OF LOVE.

I work great wonders in fair Cupid's name,
I come to lovers with these words divine:
No skill had any to declare his flame
Till taught to utter it in words of mine.

I am the Prophet of the latter day;
Mine are the votaries of love and youth:
These are my people, in my name they pray,
And own my mission to be Love's great truth.
Men call me lover, and they call me well,
For well and truly do I play the part;
And, oh! how truly God alone can tell,
Who knoweth every secret of the heart.

My Love! and what a love! By God's good grace
No parting ever shall our peace allow;
The day on which I gaze upon thy face,
That day for me is one of twofold joy.

Thou art my soul, and all my soul is thine;
Thou art my life, though stealing life away;
I die of love—then let thy breath divine
Call me to life again, that so I may

Reveal to men the secret of the tomb!
Full well thou knowest that no joys endure;
Come, therefore, ere there come on us our doom,
That union may our present joy secure.

THE "PECCULAR LOVER."

I'm fickle, so at least they say,
And blame me for it most severely;
Because I love one girl to-day,
To-morrow love another dearly.

You'd like to know, I much suspect,
What secret my behaviour covers:
Well, then, I'm founder of a sect—
Grand-master of Peculiar Lovers.

There's not a lover in the land
But chants my ritual when he's mellow:
And as for me, I take my stand
On being such a jolly fellow.

Lo! but last night a wondrous thing befell;
As I lay tossing on my restless bed,
The image of the maid I love so well
Hovered about me; but, alas! the spell
Broke ere I clasped her, and the vision fled.
Fled, ere my heart had compassed its delight!—
Had I offended her in word or deed?
Or did she see me on that darksome night
Murdered by love, and in her sudden fright
Back to the safety of her chamber sped?

"You're getting grey," the damsel cried.
Alas! 'twas not to be denied.
But then the fact was really this,
I'd caught the greyness in a kiss;
For as she nestled in my hair,
Her bosom left its whiteness there.

LOVE'S TRIALS.

I whisper when there's no one by
The words on which my hopes depend;
Yet she vouchsafes me no reply.
But courage, if again I try
The tender branch may bend.

I melt away whene'er I hear
The liquid sweetness of her voice;
My heart will flutter when she's near—
Pray need it very strange appear
To dance when we rejoice!

Am I to count thee friend or foe?
Thine are not over friendly actions.

I've enemies enough, I trow,

Duennas, mentors, rivals,—though

I laugh at all such factions.

In truth I have a hard-fought fight

Against this infidel Crusade;

I battle for thy faith and right:

Then come and to thine own true knight

Bring strong and present aid.

I lay my bosom's secret bare,

Yet doubt and tremble all the while,—

But gazing on thy face so fair,

Two happy omens greet me there,

Thy beauty and thy smile.

E. H. PALMER.

THE STRASBOURG LIBRARY.

MR. TRÜBNER writes to us complaining of our paragraph, in which we noticed the appeal of the Maire of Strasbourg for help to replace the burned library of that city. Mr. Trübner admits that the collections destroyed were the City Library and that of the Seminary, not the academical one, but, says he, "The desire of replacing these lost collections by the foundation of a new library in connexion with the University arose, eighteen months ago, not in any government office, either at Berlin or elsewhere, but in the minds of many scholars and writers, both in Germany, England, and America. A Committee was formed in England to co-operate with the German Committee, which consists of librarians, men of letters, and publishers, and whatever contributions the English Committee has received from the generosity of English donors, have all been given and received for one clearly understood and fixed purpose, for the foundation of the new University Library of Strasbourg. The contributions already despatched (about 5,000 vols.) have been sent direct to the head of the German Association, Dr. Barack, who, some time ago, was entrusted with the superintendence of the new library, and the 'Prussian authorities' had nothing to do with the matter from first to last. They did not originate the idea of replacing the lost collections by public contributions; they have not influenced the English Committee; and they have not 'allotted' these English contributions to any library whatever."

The best commentary on these remarks is the Circular of the Committee, of which Mr. Trübner is Secretary:—"The Library of the University of Strasbourg, linked for ever with the fame of Gutenberg, Herder, and Goethe, perished in the recent war. When the great city which had done so much for letters was bereft of her chief means of teaching, men of books and study felt a natural wish to help her in replacing the collection she had lost. That wish has now become a fact. A hint was first thrown out in Baden that the gifts of authors, publishers, learned Societies, and Universities would be gratefully received by the authorities and people of Elsass. This hint was taken up so warmly in the Universities of Berlin, Vienna, Zürich, and many other cities, as well as by authors and publishers in London, Paris, and New York, that there was soon good hope that these free offerings to the suffering University would supply in some degree her loss. Under the authority of Baron von Kühnert, Civil Governor of Elsass (whose official mandate is subjoined), a Committee has been formed in London to collect and forward such offerings as their literary and scientific brethren may be pleased to make," &c.

Would most people on reading this appeal "clearly understand" that the "suffering University" is a new institution, or, at any rate, one revived after having been abolished for more than forty years,—one largely subsidized by the German Government, and possessing the uninjured library of the Académie! that it lost nothing in the siege,—that no library perished belonging to it, and that to the city which possessed those literary treasures, the destruction of which excited the sympathy of scholars of all nations, Mr. Trübner proposes to give nothing?

MR. W. H. SMITH.

MR. WILLIAM HENRY SMITH, who has just died at Brighton, at the age of sixty-three, was the author of several works, which won for him a considerable place among the writers and thinkers of a generation now too nearly passed away. He commenced life as a barrister of the Middle Temple, but his intense love of study and meditation, backed by his constitutional shyness, led him soon to quit his profession and the town for a country life, Keswick being selected in the first instance as his home. Though a poet and a philosopher rather than a man of action, his sympathies with his kind were of the keenest, and the steadfast aim of his life was to leave the world richer in high thoughts, and therefore better

worth living in than he found it. Possessing a mind of an intensely religious cast, and devoting it mainly to the investigation of man's relations to the Infinite, he was yet so well balanced in intellect as to be able to advocate with power and eloquence the human nature of morality in opposition to Cudworth. His 'Discourse on Ethics,' though little more than a pamphlet, is still remembered by many as having contributed essentially to their mental education on this great subject. The late Prof. Ferrier used to refer to it with enthusiasm. To the public Mr. Smith was best known by his 'Thordale; or, the Conflict of Opinions,' a work published in 1857. It is full of subtle and profound thought, and expressed in language of exquisite beauty and tenderness. Its appeal is to the living mind and conscience, against all traditions whatsoever. He could not imagine a religion divorced from science, for to him science was but the knowledge of God through the discovery of the divine facts of the universe. Neither could he tolerate the notion that religion and morality are dependent upon longevity. "I must have something that I admire and love for its own sake," he says in 'Thordale,' "or what is extended existence to me? If I have no love for others here, no piety to God here, on what account can I wish or expect that my existence should be perpetuated?" With all his philosophic scepticism, he was not one to only "faintly trust the larger hope."

He was a fast friend of the late lamented Mr. Maurice, and there was a remarkable resemblance between the characters of the two men. But while Mr. Maurice devoted himself to formal theology, William Smith indulged the poetic side of "divine philosophy." His whole life and conversation indicated, or rather sprang from, an intense love of nature. It was in his silent communion with her that the thoughts welled up which found expression alike in his speech and in his books, but especially in the latter, as a human presence rather disturbed than aided their flow. 'Thordale' was followed by 'Gravenhurst,' a finely-written and suggestive tale, having for its philosophic basis an attempted demonstration of the merely comparative nature of evil, good being the sole positive. In 1846 he published a small volume of poems and dramas, one of which, 'Athelwold,' was so much admired by Mr. Macready that he reproduced it on the boards of Drury Lane Theatre, having first considerably curtailed the reflective portions, for which the author principally valued it. It met with a warm reception, the author being called for at the close. He contributed many valuable papers to 'Blackwood' during a term of several years, and of late to the 'Contemporary Review,' many of whose readers will learn with regret that the series of essays on 'Knowing and Feeling' must now remain unfinished.

Literary Gossip.

MR. ROBERT BROWNING's new poem will be entitled 'Fifine at the Fair,' and will be published early in May.

MR. MURRAY will issue during the coming summer 'Notes of Thought and Conversation,' by the late Charles Buxton, M.P.,—Tegner's 'Frithiofs Saga; or, the Tale of Frithiof,' translated from the Swedish by Capt. Spalding, —and two volumes of travel: a new edition, as we have already mentioned, of Capt. John Wood's 'Journey to the Source of the River Oxus, by the Indus, Kabul, and Badakhshan,' edited by his Son; with an introduction on the geography of the country bordering the valley of the Oxus, by Col. Henry Yule,—and the third and concluding volume of the journal of a voyage round the world, by the Marquis de Beauvoir, under the title of 'Pekin, Jeddo, and San Francisco.' The same publisher also announces 'Memorials

of the Dead'; being a selection of epitaphs for general use and study, by F. and M. A. Palliser.

THE striking verses on the late Prof. Maurice, which appear in this week's *Punch*, are, it is understood, from the pen of Mr. Tom Taylor. We are glad to hear that Canon Kingsley is writing a memorial sketch of the lamented Theologian, which will appear in *Macmillan's Magazine*.

A CORRESPONDENT reminds us, that even as Mr. Maurice unintentionally infuriated Capt. Marryat by 'Eustace Conway,' the naval novelist outraged the feelings of the Mastermans, shipowners and shipbuilders of South Shields, by his portraiture of Masterman Ready's unamiable and disreputable godfather, to whom, in his total ignorance that the Mastermans had for generations been shipwrights at South Shields, he assigned the name of Masterman, the vocation of a shipbuilder, and a residence in the afore-named port. It does not appear that any Masterman invited the captain to exchange shots at ten paces distance; but in the later editions of his capital story for children, the novelist expressed regret for the annoyance he had occasioned a most respectable family.

DR. WILLIAM SMITH is to edit 'A Primary History of Britain,' in which an attempt will be made to meet a difficulty which has already formed a topic of discussion at schoolboards; he will endeavour to exhibit the leading facts and events of our history, in a form "free from political and sectarian bias, and therefore suitable for schools in which children of various denominations are taught." A type suited to young eyes will, we are glad to hear, be adopted. Dr. Smith also promises an Elementary English Grammar.

MR. CHARLES PEABODY, under the title of 'Authors at Work,' has added several descriptive and biographical papers to similar sketches by him, which appeared in a monthly serial.

THE complete edition of the text of the 'Gulistan' will shortly be followed by a translation of the same into English, by Mr. Platto, who edited the original, to which he has also contributed notes and a vocabulary.

A CORRESPONDENT writes:—"You gave notice in your preceding number of the discovery of a relic of the early Oxford press at Bramhill Park, used as 'waste' to make up a binding. It is only just to add that Mr. A. J. Horwood discovered it, and identified it as a portion of the 'Oratio pro Milone,' printed by Rood at Oxford, when he visited Sir William Cope as one of Her Majesty's Commissioners for the Historical MSS."

AT the April Meeting of the Royal Historical and Archaeological Association of Ireland, the Hon. Sec., the Rev. James Graves, exhibited a fine bronze seal connected with the Primatial See of Armagh, which had been entrusted to him for exhibition by John Blackett, Esq., Ballyne, co. Kilkenny. It was the seal of Octavian, Archbishop of Armagh from 1480 to 1513, as appeared from the legend—"Sigillum Octaviani Primatis Hiberniae." The device is a bishop, robed, with a crozier in the left hand, the right hand raised in the act of blessing; the figure standing under a late Perpendicular canopy. It is sharply cut,

and in excellent preservation. Mr. Blackett only knew of this antique that it was supposed to have been found at Old Buckingham, in Norfolk, and that it came to him as executor of his sister-in-law, Mrs. Bailey, who had it from her husband, Capt. Charles Bailey, R.N., late of Southwold, in Staffordshire. How it came thus from Ireland to England is not known. Octavian de Palatio was a Florentine, advanced to the Primacy of Ireland by Pope Sixtus the Fourth, in the room of Conesburgh, who had resigned. He was a strenuous supporter of the rights of King Henry the Seventh against the efforts of the Earl of Kildare to set up the pretensions of Perkin Warbeck to the Crown, and he is reputed to be the author of the curious Latin satire on the people of Armagh:—

Civitas Armachana
Civitas Vana,
Absque bonis moribus :
Mulieres Nudæ
Carnes Crudiæ
Paupertas in Ædibus,

which Harris, in his edition of Ware's 'Bishops of Ireland,' translated thus:—

Armagh is notorious
For being vain-glorious,
The men void of manliness; their spouses
Go naked; they eat
Raw flesh for their meat,
And Poverty dwells in their houses.

WE learn from the *Scotsman* that the late Colonel Burns purchased the house in Dumfries in which his father died in 1796, and where his mother (Jean Armour) lived a widow from that date to her death in 1834, soon after his return from India, solely for the purpose of preserving it. Colonel Burns executed a deed some years ago, leaving the house, a good garden, and a building behind, used as a schoolroom, to the Dumfries Education Society, under the burden of an annual payment in lieu of rent to his nieces and his grand-nephew during their lives, and on condition of the Society preserving the house in proper order.

A WORK, 'On the Defence of England,' by Colonel Syng, R.E., will be issued shortly by Messrs. Griffin & Co., of Southsea: it is dedicated to the Duke of Richmond.

MR. ALFRED HEALES, an ecclesiastical lawyer, has chosen a more interesting subject than people of his profession usually select, 'The History and Law of Pews,' on which to give us a couple of volumes. His book will appear in the course of a few weeks.

THE new Antiquarian Reprinting Society, or Hunterian Club, at Glasgow, is fast filling up its list of 200 members, to which number it is limited; and it now has printed, and nearly ready for its first issue, the following four rare works of the satirist, Samuel Rowlands, namely, 'Greenes Ghost-Haunting Coni-catchers,' 1602; 'Humors Looking Glasse,' 1608; 'The Knaue of Clubbes,' 1609, and 'A Payre of Spy Knaues,' 1613 (!),—and two most scarce little volumes of the Scoto-Briton Alexander Craig, his 'Amorose Songes, Sonets and Elegies,' 1606, and his 'Poetical Recreations,' 1609. Besides a complete collection of Rowlands's works—a collection never yet made, and which no one library in the world possesses, the Hunterian Club intends to print the whole of the famous Bannatyne MS. Permission has been granted, and the Club hopes to have ready this year the first of the

three volumes of which the work will consist. We wish the Club all success.

IN Paris have just appeared the second volume of the new edition of Béralde de Verville's most quaint 'Moyen de Parvenir'; Moulinié's translation of Mr. Darwin's 'La Descendance de l'Homme, et la Sélection Sexuelle'; a second edition of Janet's 'Histoire de la Science Politique dans ses Rapports avec la Morale'; Dauban's 'Histoire du Règne de Louis Philippe I^{er}, et de la Seconde République' (24 Février, 1848, au Décembre, 1851); H. d'Ideville's 'Journal d'un Diplomate en Italie, Notes intimes pour servir à l'Histoire du Second Empire'; the first volume of Cardinal Mazarin's 'Letters,' from December, 1642, to June, 1644, &c.

ACCORDING to the *Crónica de los Cervantistas*, published periodically at Cadiz, Mr. Alexander J. Duffield, who dates a communication to that periodical from Seville, is diligently working upon an exact and careful translation of 'Don Quixote' into English. He has been for some months exploring the province of La Mancha, seeking information upon the spot with reference to the localities named in the 'Quixote' and other works of Cervantes. Judging from Mr. Duffield's communication to the *Crónica*, he is a thorough master of the Spanish language; and we may hope, at last, for an accurate English translation of Cervantes's immortal work, those in use having, it is generally supposed, been rather rendered out of the French than the native Castilian idiom.

THE chess-playing world has to regret the loss of one of its most celebrated members, Charles F. de Jaenisch, the author of the 'Traité des Applications de l'Analyse Mathématique au Jeu des Échecs,' and the 'Analyse Nouvelle des Ouvertures du Jeu des Échecs,' the latter of which has been translated into English under the title of 'Jaenisch's Chess Preceptor.' He was born in the year 1813, was educated at St. Petersburg in one of the Government Engineering Institutions, and afterwards held a Professorship of Mechanics in the same establishment. His funeral took place in that city on the 21st of March. He is said to have left behind him one of the best collections in existence of books on chess.

THE Emperor of Russia has conferred on the peasant Ryabinin, of the Olonets Government, a celebrated "Rhapsodist," or reciter of the Russian metrical romances styled *builinas*, a silver medal, with the inscription "for good service," to be attached to the ribbon of the Stanislas order. Ryabinin is said to be eighty years old, but still in full possession of his faculties.

A COMPLETE edition of the works of Grillparzer will be issued shortly, by Cotta, of Stuttgart.

The NEW and the WONDERFUL at the EGYPTIAN HALL Every EVENING, except Saturday, at Eight, and on Wednesday and Saturday at Five. By Prof. PEPPER and THOS. WM. TOBIN, Esq.—Admission, 10s. 6d. 5s. 2s. and 1s. Booking-Office from Eleven to Five. No Fees.

"The EYES MADE the FOOLS of the other SENSES" in the New and the Wonderful at the Egyptian Hall.—Prof. Pepper's Dark and Light Scances.—Is Spiritualism a Reality? A Violin and other Instruments, and a Luminous Hand, float mysteriously amongst the audience. The Spirits reply to the Questions of the Guests. Scientific Investigations. The New and other Wonders. Optical and Acoustical. Every Evening, except Saturday, at Eight, and Wednesday and Saturday at Three, in the Theatre of Popular Science, which has been entirely re-decorated.—Reserved Seats may be obtained at the Hall, at Mitchell's, Bond Street; and Austin's Ticket-Office, St. James's Hall. No Charge for Booking.

SCIENCE

Locomotive Engineering and the Mechanism of Railways. By Zerah Colburn. (Collins & Co.)

THE last half-century has witnessed the most important revolution in the relation existing between man and the planet on which he dwells that has occurred in human history. Could a pair of wings have been added by some super-Darwinian effort to the articulated members of the human frame, the result would, in all probability, have been of less magnitude, as an element of change, than that which the application of steam to locomotion will ultimately yield. When the first locomotive, seen south of Trent, was tried by Robert Stephenson and a very small party on a level portion of the London and Birmingham Railway, near Kilburn, the effect produced, at least on some thoughtful minds, was that of positive awe. To what could the introduction of so grand a discovery tend? To those of us who are growing up as familiar with the idea of railway travelling as our fathers were with horses and with coaches, this expression may seem strange. As yet, however, there is good reason to believe we are witnessing but the commencement of the mighty social and physical revolution in course of accomplishment by the steam-engine.

No purely artificial invention can have sprung into being in a more perfect condition than the wheel. We first read of it, and first see it delineated, as forming part of the *matériel de guerre*; in the same manner that the horse was first subdued to the use of man for the purposes of battle. Down to a comparatively recent period the service of the wheel was to bear, not to pull. Its origin, there can be little doubt, was the cylindrical roller, placed under the enormous blocks of stone that were transported by the magnificent builders of Egypt. In our own day we have seen the same inartificial wheels employed with advantage in the erection of the Chepstow bridge and in the launch of the Great Eastern. Details of improvement, iron tires, axle-boxes, and the like, have succeeded one another; but the grand change, the transformation of the wheel into a means of propulsion, does not appear to have been practically attempted until just a century ago. The French minister, De Choiseul, authorized, in 1771, at the cost of 20,000 livres, the construction of a road locomotive, which may yet be seen in the Conservatoire des Arts et Métiers. Nicolas Joseph Cuquot was the inventor. It is most interesting to observe how nearly this first effort, so far as the propelling wheel is concerned, resembles the latest improvements of modern mechanics in the traction-engine and steam-roller.

The invention which enabled King George the Fourth to whirl from London to Windsor, at a speed and with a luxury of motion so superior to that which Horace could command in his journey from Rome to Brundusium, was that of the spring. When the wheel was first regarded as a means of propulsion, the support of the propelled carriage on springs was found to involve much difficulty. The obstacle was turned, rather than met, by the adoption of smooth metallic surfaces, over which the bearing wheels of the carriages should run. The diminution of friction thus caused was so important, that the commercial

value of the invention led to the construction of the earliest railways, or rather tramways, for the conveyance of coal and mineral produce, in small, low waggons, drawn by horses. At the commencement of the present century attempts were made, at Wylam Colliery, near Newcastle-on-Tyne, and at Middleton Colliery, near Leeds, to convey coal-trains by locomotive steam-engines. Mr. Blenkinsop, the proprietor of the latter colliery, took out a patent for propelling an engine by means of a toothed wheel fitting into a rack fixed by the side of the rails. The idea of making the bearing wheels themselves the means of propulsion was only slowly developed. William Hedley, the viewer of Mr. Blackett's colliery at Wylam, was the first constructor of an engine that moved by means of the adhesion of its wheels to smooth rails. George Stephenson, who was employed on the Killingworth Colliery, watched the progress of Hedley's engine, and recommended to his employers the adoption of locomotive power. An engine, completed under Stephenson's directions in the colliery workshops, was tried for the first time on the 25th of July, 1814. This first engine was not a commercial success, the main defect being the want of fire-draught, which was due to the unnecessarily large chimney. Springs were added to the locomotive by Nicolas Wood. The mechanical difficulty arising from the play of springs, when the working cylinders were vertically placed, led to many efforts at improvement, George Stephenson endeavouring to make the steam itself act as an elastic spring. For the details of the history of the improvement of the locomotive we must refer to the perspicuous and careful narrative of Mr. Colburn. The application of the steam-blast, the very lungs of the locomotive, appears to be due to Mr. Goldsworthy Gurney, whose attention was confined to the subject of locomotive engines for use on the ordinary road. The multitubular boiler was first devised by James Neville, of Shad Thames. The premium of 500*l.*, which was offered by the Liverpool and Manchester Railway Company, on the 25th of April, 1829, and for which Messrs. Stephenson, Messrs. Braithwaite and Ericsson, Mr. Burstall, and Timothy Hackwork, competed in the October of that year, was the first incentive to that application of mechanical genius and perseverance to the perfection of the locomotive engine.

We welcome Mr. Colburn's handsome work on locomotive engineering with unusual satisfaction. It will be an indispensable book of reference for the locomotive engineer, as well as for all who take a professional or commercial interest in the details of this important branch of mechanical engineering. Although published under the name of the late Zerah Colburn, only the first five chapters are written by that engineer. These treat of the history of locomotion, of heat and steam, and of the description of the locomotive engine. Chapters vi., vii., and viii., on valve, gear and link motion, are from the pen of Mr. W. H. Maw, of the Great Eastern Railway, a locomotive engineer. Chapters ix. to xii. enter minutely and technically into the analysis of the principles of the slide valve, and were written by Mr. Slade, an American engineer. Chapters xiii., xiv. and xv. are by Mr. Ferdinand Kohn, who is described as an engineer who has made his mark in the history and progress of iron and steel manufac-

ture. They treat of the general principles of combustion, the functions of the locomotive boiler, and the theory of the blast. The remaining twenty-one chapters are by Mr. D. H. Clark, who informs us, in his modest preface, that he is also responsible for the general matter of indices and contents. It is a responsibility which does him great credit. The table of contents prefixed to the volume is full, clear, and well arranged. The list of fifty-nine plates, five diagram plates, and 240 woodcuts, refers the reader in a moment to the proper page, either in the text or in the handsome and well-engraved atlas that forms the second volume. The index is not very full, but is fairly adequate to the need of the professional reader.

The part of the work possessing the most general interest is, of course, the historical and descriptive portion furnished by Mr. Colburn. It bears evidence of painstaking research, of thorough acquaintance with the subject, and of much impartiality. The degree of attention that is given to the history of the locomotive in America is unusual in works published in this country; but does not appear to be disproportionate. The language is perspicuous; exact statement of fact being more kept in view than literary style. But, with the exception of a slight uncertainty in the use of foreign words (as in deriving locomotion from *locus* and *motio*, and in repeatedly speaking of the "*Sanspareil*," which is correctly spelt in the index), the manner is not unworthy of the matter. It was the aim of the author to furnish a perfectly exhaustive work on railway locomotion, so far as it has at present advanced, and to confine his attention to the subject as closely as if it comprised the whole of mechanical engineering. This is the true method in which such a subject should be approached. We only regret that a couple of chapters were not added, to give the history of steam locomotion on roads, descriptions of the tractor-engines, which are now attracting such deserved attention, of the steam-roller, and of the locomotive propeller of the steam-plough. These important machines are germane to the subject of the work. The early pages of the history of the railway locomotive are also those of the road-steamer. Indeed, in Mr. Colburn's *précis*, the introduction of the blast, which is the very life of rapid steam traction, is said to be due to the inventor of a road-engine.

It is not stated how much of the letter-press, or what portion of the admirable cuts and engravings, have been already published in the weekly journal which was for some time edited by Mr. Colburn. The value of the complete treatise is not diminished by such precedent publication, but the fact should have been stated in the Preface. The additional chapters which we suggest might well be appended to a new edition of this work, or published as an Appendix to match it.

For the non-professional, but commercially interested, reader, no less than for the large class of semi-educated inventors, the Introduction has words of practical counsel, which they will do well to lay to heart. Thus, it is useful to bear in mind that the importance of perfecting the mechanical details of the locomotive is greater, financially considered, than that of saving fuel. Locomotive repairs cost, in England, more than all the fuel consumed in locomotion. The coke and coal

now burned on British railways costs rather more than a million per annum; and, if the half of it could be economized, the reduction would only increase the average dividends by about one-third of one per cent. In the mechanical construction of the engine is involved not only the question of its own costly repairs, but that of the structure and maintenance of the permanent way. In fact, the key to economical working, so far as it comes within the province of the engineer, and is not affected by the character of the accommodation offered to the public, lies here.

While entering into full explanatory detail, amply illustrated by diagrams, of the working parts of the locomotive, the author of the volume before us purposely abstains from attempting to formulate rules of construction. None of the sets of rules which are to be found in so many works on the steam-engine are implicitly adopted by successful engineers. Ratios between weight on driving-wheels, piston area and travel, area of fire-grate, of other heating surface, of blast orifice, of chimney, &c., are matters desirable to be known as abstracts of successful practice, but are not to be laid down as canons. Every railway, or combined group of railways, has its own peculiarities of traffic, and thus demands special qualities in its locomotives. From the four-wheeled engines of Mr. Bury, with which the London and Birmingham Railway was opened, to the twelve-wheeled monsters constructed by MM. Gouin et C^{ie}. for the Northern Railway of France,—from the ten-feet driving-wheels which Mr. Brunel placed in the Hurricane in 1837, to the 3 ft. 6 in. driving-wheels, which Eugerth coupled under the 66 ton engine that labours up the gradients of the Semmering (rising 1 in 40 for $2\frac{1}{2}$ miles),—every variety of arrangement may be studied in Mr. Colburn's treatise. The better the outcome of this wide-spread practice is grasped, the more fully will the student be able to appreciate the pregnant hint (which tells us how great a loss the profession has sustained in the premature removal of the writer), "Should we ever realize what now appears to be the latent capabilities of the steam-engine, its weight and the cost of working, it would be greatly diminished, and its proportions would differ widely from those which now prevail."

THE MOABITE STONE.

I.

Your article headed "Moabite Stones" (*Athen.* No. 2310) induces me to request that you will insert this paper, whose object is not so much controversial as explanatory. A few hints may teach future discoverers to avoid mistakes, which, amongst Bedawin and other bandits, too often lead to catastrophes.

Possibly some of your readers may not object to a short *résumé* of what has been stated by others, *bien entendu*, not by myself, concerning the Moabite Stone, this "peerless triumphant pillar," the "very oldest Semitic lapidary record of importance," this "giant page of a previously unknown tongue," the "first fragment of Moabite literature," which, "like a lucky actress or singer, took the world of 1870 by storm."

Students do not differ much about the date of our "Eben-ezer," which may roughly be placed before B.C. 900. The Count de Voguie (extract from the *Times*, Feb. 22, on the Count's Pamphlet) remarks, "If my conjectures are well founded, the pillar was engraved in the second year of the reign of Ahaziah, King of Israel; that is, following the

chronology usually adopted, the year 896 before the Christian era." Prof. Wright (p. 29 *North British Review*, October, 1870) prefers about the second year of Ahaziah's reign, or at the beginning of that of his brother, Jehoram, B.C. 896 or 894; Prof. D. H. Weir, of Glasgow (*Athen.* No. 2221), to the beginning of the reign of Jehu, B.C. 884. Thus numbering upwards of two millenniums and a half, our "memorial" or monumental stone is senior to Homer and Hesiod, who are supposed to have composed *circa* B.C. 850-76, writing being unknown to Greece before the first Olympiad. It dates between two and three centuries before the inscribed sarcophagus of Eshmunazar, *circa* B.C. 600, long held to be the most ancient specimen of Phoenician epigraphy. It is the only pre-Maccabean document in a language almost identical with Biblical Hebrew; and its style has been pronounced to be older than two-thirds of the entire Old Testament, and purer than that of the other third. Finally, it shows us the very characters in which, possibly, the Law was written, and in which, probably, appeared the Psalms of David and the correspondence of Solomon with Hiram.

We cannot be surprised if this "bulletin of victory" has, as our neighbours say, "made epoch," when we consider that it is at present unique and unrivalled. But the importance attached to it by Continental scholars contrasts strangely with the comparative indifference of English students: let me quote but two—Sir Henry Rawlinson and the Dean of Westminster. The former, who, it will be remembered, was the first in England to identify the Omri of the Dibon inscription with the king whose name appears upon the famous black obelisk now in the British Museum, warns me in vain "not to take an exaggerated view of the Moabite Stone." The latter thinks that the special value of the discovery is its promise that "there are more Moabitish and Jewish stones than this which has been found at Dibon."

I venture to hold with Continental scholars, that its smallest details are deeply interesting, that it is a real gain to paleography, philology and linguistic studies, to theology and mythology, to history, geography, and anthropology, whilst the general considerations which it suggests are of the highest importance.

This specimen of a new dialect, the Moabitish, introduces us to a syllabarium, the "prototype of modern writing," which was probably the only cursive character* then known to the "Semitic" world. It has been remarked that there is no sensible difference between it and the alphabet used on the metal weights and the clay tablets of Assyria, whilst it resembles the letters acting masons' marks lately found upon the stones at the north-eastern and south-eastern angles of the Jerusalem Haram. Prof. Rawlinson has shown its identity with the alphabet of Assyrian tablets and gems (ab. B.C. 750-650), with the Eshmunazar alphabet (ab. B.C. 600), and with the ordinary Phoenician—which Mr. Deutsch would call Cadmean—alphabet of the Persian, Greek, and Roman times. Evidently dating in Phoenicia and Canaan from at least B.C. 1000, it proves the unity of the alphabet common to the "Semitic" populations, extending from Egypt to the foot of the Taurus, from Nineveh westward over the Mediterranean basin, and bounded only by the colonies of Tyre and Sidon, of Greece and Carthage.

In its presence the views of Aristotle and Pliny, before universally received, concerning the eighteen or sixteen "Cadmean letters," become obsolete as Palamedes with his four extra characters, his art of besieging, and his invention of dice and discus, of measures, scales and lighthouses. All the twenty-two letters of the Hebrew alphabetical Psalms and the Book of Lamentations are here embalmed. Many of them, especially the A, D (a perfect

* The square Hebrew character did not exist even in any modified form until the return of the Jews from their captivity (Palestine Exploration Fund, Quarterly Statement, No. VI. p. 349). On the other hand, Mr. Hyde Clarke, who has long studied the subject, asserts "the Phoenician alphabet with Hebrew names is relatively modern; and strangely enough the square Hebrew is in its origin much more ancient."

Delta), H, K (or Q), L, M, N, O, R, T, V (Vau, i.e. U and O), so resemble the Archaic Greek and Roman forms that we at once see the origin of our modern writing. And this is indeed the great paleographical value of the inscription, "it takes us nearer to the fount and origin of our written characters than any other document or monument that has as yet been found."

The stele thus becomes a fixed *point de départ* in "Semitic" paleography, which will serve as a standard to calculate approximately the dates of any similar monuments that may be found. It converts into mere theory the old "fact" that the "more primitive the characters the more complicated they were, in consequence of derivation from some pictorial prototype" (Mr. Deutsch, *Times*, March 3, 1870). The "oldest epigraphic document in this species of writing" suggests that the short vowel points which appear in parts of the inscription,* and which are popularly supposed to be a far later invention, were then known. It establishes the fact that from the earliest days the four vowel-consonants, or *matres lectiois* (the mnemonic "Ehevi" of Hebrew grammar), were sometimes used (*scriptio plena* of the Massorah) and sometimes neglected (*scriptio defectiva*), the final being general and the internal rare. Long ages before the now obsolete practice of writing *continuā serie* became prevalent, it separates words by points and sentences by vertical strokes or bars: the same system appears in certain Cuneiform, Phoenician and Himyaritic inscriptions, whilst I found the hexameters and pentameters upon the Tower of Bassus near Shakkah (Sacca) similarly divided.†

There are certain shades of meaning in this chapter of Moabite history which are real acquisitions to "Semitic" lexicography. The *vau conversiva*, once generally regarded as peculiar to Hebrew, evidently existed in the sister dialects. The dual termination, "-im" (if correctly read in line 15), connects the Moabitish with the Phoenician and the Hebrew: in other places, it appears to become "-ān." The plural ending in "-an" for "-in" approaches it like the Himyaritic to the Aramean (or Syrian), and to the Neo-Arabic tongues. Other Arabisms are Madaba for Medeba, Neba for Nebo, and Māb for Moab, modifications still preserved by the Bedawin. "Māb" (Meāb?), personified like Israel and Judah, was, it has been observed, probably changed to Moab (Mu-ab, i.e. "from the father," or "water of the father,"—Gen. xix. 37) by one of those opprobrious distortions of national and tribal names to which Orientals are still so much addicted. Again, we find the 5th Arabic conjugation a veritable Jā' instead of Hithpael, and the 8th a true Jā'. The terminal Phoenician and Arabic "T" is also common. Hence I would suggest that in line 15 נְבָב, Arabic نَبَب, must not be translated, with Ganneau, "pendant la nuit," nor with Wright, "by night," but "in a (single) night," holding the "h" to be that technically called in Arabic Grammar, Hā el Wahdah.

The style of this "unparalleled relic" is not its least peculiarity. It proves that the Koranic high diction was common to the Moabites, and possibly to the Ammonites, as to the Hebrews; it was known to the Phoenicians, as we learn from one of the most pathetic of epitaphs, the Eshmunazar inscription. In it we see the *oratio directa* and *indirecta*, perhaps the prophetic perfect. It is startling to find the hyperbole, the parallelism and the symmetry of sense which form the true biblical style. Let us compare, "And Chamosh drove them out," with Gen. iii. 24; "Before the face of Chamosh," with 1 Kings xiii. 6; "I will oppress Moab" (line 6); with Ezekiel vi. 3, and many others; "And I built this high place (Bamat) for Chamosh" (line 3), with "Then did Solomon build an high place for Chamosh" (1 Kings xi. 7); "And Chamosh was angry with his land" (line 5), and a multitude of places alluding to the anger of the Lord, with 2 Macc. viii. 5.

* For instance, over the last word of line 1, and in the beginning of line 37.

† Burckhardt copied one of the three inscriptions, and five lines of the second, but he or his editor have neglected to insert the bars.

It names Yahveh (Jehovah) without a trace of mystic reticence, showing that the superstitious belief about the Tetragrammaton, whose utterance afterwards doomed men to death in this world and in the next, was then unknown to the people of Israel and Judah as to the Moabites. Jehovah here becomes a local god, bearing the same relationship of the Jews (Israelites) as Chamosh bore to Moab, Moloch to Ammon, and Baal to the Phoenicians. The men of Ataroth,* probably a great religious and strategic centre of trans-Jordanic Israel, are killed for the well pleasing of Chamosh (lines 11-13), as a wrathful and vindictive deity, jealous and powerful, by way of *reprisailles*. Kings were hewed to pieces before Jehovah; men, women and children were "consecrated": the men and wives of Jabosh-Gilead, and the men of Jericho and Ai, of Makkeda and Libnah, were slaughtered, and generally warriors taken with arms in their hands were doomed to death—we have improved of late, despite the danger of *balles explosives* being adopted. The inscription speaks familiarly as a contemporary might of "Ariat"!—M. Ganneau assured me that he had found the word in the inscription,—the mysterious Ariel, or Lion of God, usually supposed to mean the altar of burnt-offering. The Kali Jahveh or "vessels of Jehovah," captured by the Moabite, may either prove, with Dr. Ginsburg, that the trans-Jordanic Hebrew tribes, Reuben, Gad and half Manasseh, had a separate and complete ritual, or simply that the altars, knives, brass musical instruments, and articles used in slaughtering victims, and adapted for camp purposes, were in those early days carried with the armies when taking the field. It mentions the deity Ashtar (masculine), apparently the Athtar of the Himyaritic inscriptions, but evidently not Ash-tarrah of the Phoenicians, nor the classical Astarte. Finally, it suggests that human victims offered to the sun-god were slain as well as burned in Asia, whereas in Peru, Mexico, and Polynesia, they were simply blood-offerings.

Geographically speaking, our "memorial" revives with curious clearness the familiar biblical names of Medeba, Baal-Meon (Baal-Meon, Numbers xxxii. 38, and Beth Baal-Meon, Joshua xiii. 17), Kiriataim, Ataroth, Nebo, Dibon, Beth Diblathaim (Jeremiah xlvi. 22), Horonaim, and Beth-Bamoth, the biblical Bamoth-Baal, or Baal-Bamoth, "Sun-god of the high places."

The interest of the inscription culminates in the fact that King Mesa, or Mesha, the Dibonite, breaks new ground. This regulus ruled a country not so large as our county of Huntingdon, and the re-subjugation of Moab under the rule of Omri (B.C. 924-919, or 6-10 years), after the seven days' reign of Ziuri (ob. B.C. 930-929), made him the vassal of intolerable masters. Omri imposed upon Mesa a tribute as exorbitant as that of Brian Boromhe, who compelled the Danes to contribute a yearly quota of 365 tuns of claret. Omri himself, the founder of the third Samarian dynasty, may be compared with Cissa, Saxon King of Winchester, or with the mighty rulers of Essex, Wessex, and so forth.

Mesa, the "sheep-master," recounts in balanced speech and in the most dignified terms, how after forty years of spoiling and oppression, the hour of deliverance was brought to Moab by the almighty, but long-forgotten Chamosh. 1. He begins by making a high place (Bamat) in gratitude to his God. 2. He relates how Omri tyrannized over Moab. 3. He records the wrath of Chamosh against his land. 4. He relates how Omri and his son, the unfortunate Ahab, who ruled twenty-two years (B.C. 919-897), and his son's son, Ahaziah (B.C. 896-895), took the land of Moab and occupied it forty years. He neglects or despises, however, the names of Ahab and of Ahaziah, whose two years' reign completed

* I cannot explain how Dr. Ginsburg (p. 35) tells us that at Ataroth, "every one was destroyed, men, women, and children, also property." The inscription (lines 11-12) suggests only the warriors of the wall being killed, and the spoil being removed—probably to Dibon. Nor is it likely in those days, and in such places that a large town like Nebo, the headquarters of Baalphegar and of Chamosh worship, should be left unfortified.

the forty years,* and of course he says nothing of Jehoram, son of Ahab (B.C. 896-884). 5. He describes his campaign against the house of Omri, and perhaps Ahaziah (lines 18-19). 6. He enumerates his public works,—how he founded and rebuilt fortified cities, threw a road (dyke !) over the Arnon, and generally improved the country. We observe that in those days the palace contained its prison, like the Serai of Damascus in the present age, and that every house had its rain-cistern; the same is now the case at Jerusalem, and I found an ancient well when excavating in the ruins of Palmyra. 7. He records his campaign against the Horonaim (Isaiah xv. 5), or Edomites, who had united themselves to invade Moab with Jehoram of Israel, and with his vassal, Jehosaphat of Judah.

We thus obtain a view of sacred history almost identical in terms, but in tenor very different, from that offered by 2 Chronicles xx., by 2 Kings i. 1, and especially by 2 Kings iii. It is not merely an "interesting comment," but an explanation and a new version. I wonder when I read,—"The differences between the two narratives are such as might be expected in two records of the same events emanating from two hostile parties, and are far less striking than the conflicting descriptions given by the English and French of the battle of Waterloo; by the English, French, and Russians of the capture of Sebastopol; by the Prussians and Austrians of the battle of Sadowa; or by the French and Germans of the battle of Woerth" (Ginsburg). Nor can I agree with Mr. Wright (p. 36), "That it" (the Stone) "was not set up after the joint expedition of Jehoram and Jehosaphat is certain (the italics are mine), because in that case it would *inevitably* have contained a paragraph referring thereto. Mesha would *assuredly* have told how his foes besieged him in Kir Moab; how he sacrificed his first-born unto Chamosh; and how his god, thus propitiated, dispersed his enemies, and made them flee again to their own land." The inscription, fairly read, means that Mesa was not besieged in Kir Moab, and did not make a holocaust of his son.

The stele emphatically relates events which are far too euphemistically treated by the sacred writers. The apparently causeless departure of the hated Israelites[†] and their return to their own country is shown to have been not an act of humanity and pity (pity from a Jew for a Gentile!), as the Jew Josephus explains (Antiq. 9, 3, § 2), but simply an ignominious flight. The absolute defeat of the allied host, the sacrifice of their soldiers and citizens, and the capture of their women and children, must have been sore blows to the worshippers of Yahveh. Hence, in the reigns of Uzziah, Ahaz, and Hezekiah, the so-called Isaianic writings (B.C. 808-697) deal freely in threats which are enlargements of Numbers xxi. 27-30. We read of the pride, haughtiness, and wrath of Moab (xvi. 6), of the "burden of Moab" (xv. 1-9), and of the bringing down of Moab (xv. 11). The latter, together with the captivity of Moab and Chamosh in the later days, is evidently copied in the imprecations of Jeremiah (chap. xlvi.), who wrote between B.C. 638 and 586, when Jerusalem and Judah fell under Nebuzaradan the Chaldaean.

On the other hand, we hear nothing, as might be expected, about the devoting of Mesa's son to Chamosh, which, by-the-by, suggests the unconsummated sacrifice of Isaac and Jephtha's horrid vow; nor do the Moabites mistake for the blood of the allies who had slain one another, the water miraculously supplied to Elisha. Do we not freely own to our desire for a supply of that "double evidence which so often tantalizes the student of ancient history," especially in one of the most ancient of all histories? We sorely long for more Moabite Stones which will cry out to us *audia alteram*

* "The occupation of Medeba by Omri and his house would thus coincide with the duration of the dynasty of Omri, which, calculated from the close of the war with Tibni, extended, according to the received chronology, exactly forty years" (Winer, B.C. 204-384).

† Why does M. Ganneau (p. 15) translate "Against the Israelites" "Parmi les Israélites"?

partem. It is only the conflicting version that can explain such legends as that of Lot and his daughters, possibly, as in the case of Ammon, the result of some blood-feud, and that of Balaam, which may have been borrowed from a Moabitish chronicle. We would willingly also see the test of an *altera lectio* applied to the raid of David against the Moabites so laconically told (in 2 Sam. viii. 2, and 1 Chron. xviii. 2), an apparently causeless onslaught upon a people connected with him through Ruth by blood-ties, and to whom his father Jesse owed so much gratitude.

To measure the amount of difference, let us compare the statements found in 2 Kings iii. with the Moabite Stone, this chapter of realistic local history; the collation will prove how much the latter corrects and supplements the former.

2 Kings iii.
4. And Mesha King of Moab was a sheep-master, and rendered unto the King of Israel an hundred thousand lambs, and an hundred thousand rams with the wool.

6—9. And King Jehoram went out of Samaria the same time, and numbered all Israel.

And he went and sent to Jehosaphat the King of Judah, saying, The King of Moab hath rebelled against me: will thou go with me against Moab to battle? And he said, I will go up: I am as thou art, my people as thy people, and my horses as thy horses.

And he said, Which way shall we go up? And he answered, The way through the wilderness of Edom.

So the King of Israel went, and the King of Judah, and the King of Edom; and they fetched a compass of seven days' journey.

17. For thus saith the Lord, Ye shall not see wind, neither shall ye see rain; yet that valley shall be filled with water, that ye may drink, both ye, and your cattle, and your beasts.

22—24. And they rose up early in the morning, and the sun shone upon the water, and the Moabites saw the water on the other side as red as blood:

And they said, This is blood: the kings are surely slain, and they have smitten one another: now therefore, Moab, to the spoil.

And when they came to the camp of Israel, the Israelites rose up and smote the Moabites, so that they fled before them.

25. And they beat down the cities, and on every good piece of land cast every man his stone, and filled it; and they stopped all the wells of water; and felled all the good trees: only in Kir-harseth left they the stones thereof: howbeit the slingers went about it, and smote it.

26. And when the king of Moab saw that the battle was too sore for him, he took with him seven hundred men that drew swords, to break through even unto the king of Edom: but they could not.

27. Then he took his oldest son that should have reigned in his stead, and offered him for a burnt-offering upon the wall. And there was great indignation against Israel: and they departed from him, and returned to their own land.

No mention of this terrible loss to the tribe of Gad.

No mention of this terrible loss to the Israelites.

Ditto.

Ditto.

The "strong remark" that the Moabite Stone reads like a page of the Bible might have been made stronger. It is evident that in the Book of Kings we tread upon enchanted ground, whereas, in the stele, we find a chapter of realistic, local, and con-

temporary chronicle. The former offers, in a single chapter, a "prophet," a miracle, and a phenomenon so inexplicable as to be *quasi-miraculous*; the latter deals throughout with the world as we still know it. And the unprejudiced will find no difficulty in answering the question, Which is history, and which is the romance of history?

RICHARD F. BURTON.

"THE HIGHER MINISTRY OF NATURE."

With reference to our review of Mr. Leischild's "Higher Ministry of Nature," the author sends us a letter, in which he says—"My critic says that 'only in the last few chapters of a work of about five hundred pages does Mr. Leischild offer us anything positive, except the most general positions of Natural Theisms, supported by the most familiar arguments,' &c. . . . I have written twenty-three chapters in this volume. Suppose I take 'the last few' as being *five*. The subjects of these *five* are, (19) 'Death'; (20) 'Immortality of the Human Soul'; (21) 'The Continuity of our Knowledge of God in Nature'; (22) 'Ultimate Realities—Conceptions of God'; (23) 'Evil and Goodness—the World of Spirits.' These five chapters extend from p. 424 to p. 543, that is, 120 pages, as you will see in the Summary of Contents. This entire mass of 120 pages of studiously considered matter my kind critic dismisses contemptuously as 'the last few chapters'! And he further depreciates them as unverifiable suggestions, and as 'meagre results.'

... When I am charged with having presented only 'meagre results,' the question arises, what are, and are not, meagre results in such a field of research? In the supra-phenomenal region, it is plain that little or nothing can be formulated with scientific precision. Not even in the natural is scientific precision attempted as to many things believed. Whoever moves in the supra-phenomenal world walks in it by faith, and not by sight. Apart from all questions of direct revelation, the very basis of certitude is in doubt and dispute. The whole results must necessarily be matters of opinion, of belief, of sentiment, of analogical, and not demonstrative, reasoning. How, under such limitations, are my results meagre? Are extirpations from Pantheistic and Spinozistic subtleties, clearer views of man's individual significance and his destiny, of his direct and personal relations to his Creator, of his distinct mental and moral endowments, of his noble ascent as well as his zoological descent, of the system on which the Divine Being works by certain factors, which I claim as his factors only, and as illustrated by later physical knowledge, of the uniformity and unity of his plans, of what physical law is and is not in relation to him, of the energizing, universal presence and omnipotence of Divine will, of the correlative sentiments in man produced by the observation of the unity of all natural science, by the perception of a perfect purity as well as unity, of the resolution of the physicist's ultimate reality, *viz.*, *Force*, into something, or some entity, that must be the living, one, sole, eternal, immutable, omniscient Being, and that one Being immutably good as well as almighty, and, lastly, in this brief note, of the *habitudes de thought* which such convictions ought to produce in us, and instances of some of the numerous analogical conceptions of a high and spiritual character which they will suggest to others, or have suggested to me?"

In saying that Mr. Leischild's "results" were meagre, we credited him (chiefly on the ground of a semi-apologetic passage which we quoted from p. 498) with a somewhat clearer conception of the difference between suggestion and proof than this letter seems to indicate.

"THE PHOSPHORESCENCE OF THE SEA."

The phosphorescence of the transparent compound, ascidian-pyrosoma, which occurs floating in occasional shoals both in the Atlantic and Pacific Oceans as well as the Mediterranean Sea, has long excited the admiration of voyagers. The fishermen of Naples know the pyrosoma by the name of "lanterne." Though its phosphorescence is so intense, yet zoologists have not hitherto

rightly ascertained what are the organs which produce the light. Prof. Paolo Panceri, of Naples, in the course of his admirable researches on the phosphorescence of marine animals, has lately studied that of pyrosoma, and conclusively demonstrated, to the satisfaction of Dr. Krohn and other naturalists now at Naples, that the light-emitting organs are two large granular patches, placed on either side near the mouth of each of the tunicate constituents of the compound mass. By cutting a section of the pyrosoma, placing it in fresh water, and then under the microscope in a darkened room, it is at once seen that the light is produced by these two masses. Prof. Panceri has, at the same time, made important observations on the development and anatomy of pyrosoma, which were also studied during his voyage in the Rattlesnake by Prof. Huxley. Prof. Panceri has found that from a single egg not only do four embryos develop, but that the "cap" to which they are attached represents a fifth, which attains its development first, has a mouth, nervous system, and a heart, that pumps blood into the chain of four embryos encircling it. It is, in fact, a "nurse." The Italian Professor has also discovered a so-called "colonial" muscular system in pyrosoma, by which it is probable that the excitation causing a wave of phosphorescent light as observed in these animals is transmitted. In his entirely novel and ably worked-out investigations of the phenomenon of phosphorescence (he has already published memoirs on that of *Pennatula*, *Pholas*, *Beroe*, and *Chatopterus*), Prof. Panceri is doing a work worthy to be ranked with the researches of the great Neapolitan naturalists, Cavallini, Poli, and Delle Chiave.

SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—April 5.—Lord Talbot de Malahide in the chair.—The Secretary read a letter from Sir J. Lubbock, giving some particulars of the acquisition by him of the land at Abury, on which the great Druidical monument is placed.—Mr. Kershaw sent "Notes on the recently discovered portion of the Mazarin Bible, in the Archiепiscopal Library at Lambeth," which were read, and in the discussion which ensued, Mr. Loftie added some bibliographical details, and made remarks on the early printed and MS. books exhibited by Sir W. Tite and others in illustration of the subject.—Mr. Micklemthwaite, on behalf of Mr. Scott, gave "Particulars about the Discovery of the Remains of the Substructure of the Shrine of St. Alban," which were illustrated by drawings and photographs. Nearly the whole of the substructure had been found built up into the east end of the church, and this had probably taken place early in the reign of Elizabeth, when the grammar school of the town was formed in the Lady Chapel of the Abbey. Mr. Talbot Bury and others joined in an animated discussion upon several points of the account given by Mr. Micklemthwaite.—The Lambeth portion of the Mazarin Bible was exhibited, by permission of the Archbishop of Canterbury.—Mr. Henderson brought two beautiful metal caskets of Persian work, damascened with gold and silver; one was of late thirteenth century work, and on it were the outlines of seated figures which had been covered with gold; the other was of the fourteenth century, and of unusual form.—Mr. Gheoghegan sent a Roman fibula and spear-head of bronze of good, but not unusual, type, also a brooch of silver and a boss or ornament found at Bishop's Castle, Orkney.—Mr. Corbet sent some early Norwegian coins; and Mr. Sparvel-Bayley exhibited three Anglo-Saxon urns, one of large size, various bowls and fragments of Samian ware, some having potters' marks, and fragments of other pottery which had been found on the shore of the Thames, near the ancient ferry at West Tilbury, Essex.

CHEMICAL.—March 30.—*Anniversary Meeting.*—The President delivered his address, congratulating the Fellows on the increase of their numbers, but pointing out at the same time the comparatively

small number of papers communicated to the Society. The apathy and lethargy from which chemical science in this country is at present suffering he believed to be due to a great extent to our system of university education. The Officers and Council for the ensuing year were elected.

April 4.—The President, Dr. Frankland, in the chair.—Dr. Schorlemmer delivered a lecture 'On the Chemistry of the Hydrocarbons,' defining organic chemistry as the chemistry of hydrocarbons and their derivatives. The characteristic properties of the paraffin, olefine, and acetylene series, and their relations one to another, were discussed, as also those of the great aromatic group, the speaker pointing out the great assistance derived from the atomic theory in determining both the constitution of isomeric compounds, and also the relations existing between the various members of the aromatic series.

MICROSCOPICAL.—April 3.—Dr. Millar, V.P., in the chair.—A paper, 'On Bichromatic Vision,' was read by Mr. J. W. Stephenson.—A discussion followed, in which Messrs. Pigott, Slack, Millar, Perigal, and Hogg, took part.—Mr. H. J. Slack read papers 'On the supposed Fungus on Coleus Leaves,' and also 'Notes on *Podisoma fuscum*, and *P. Juniperi*'.

INSTITUTION OF CIVIL ENGINEERS.—April 9.—Mr. Hawksley, President, in the chair.—Twenty-one candidates were elected, including three Members, viz.: Sir J. G. N. Alleyne, Bart., Messrs. J. Robinson and E. W. Young; and eighteen Associates, viz.: Sir F. M. Williams, Bart., M.P., Capt. G. L. C. Mereweather, R.E., Messrs. J. S. Benest, J. Bray, J. Cash, E. Compton, R. Edwards, W. Forrest, A. Gabrielli, J. J. Grinlinton, B. Paget, R. S. Roper, G. H. Ross, A. H. Whipham, F. A. White, L. White, W. L. Wise, and S. W. Worsam. The Council had recently transferred Messrs. J. G. Crosbie-Dawson and G. Wilson from the class of Associate to that of Member, and had admitted the following candidates as Students: Messrs. G. B. Bruce, E. W. Enfield, M. Helmore, E. Jennings, P. T. S. Large, R. E. Peake, and H. P. Vacher.

SOCIETY OF TELEGRAPH ENGINEERS.—April 10.—A paper was read, by Mr. Warren, 'On De Colmar's Calculating Machine as applied to Electrical Computations.'

MEETINGS FOR THE ENSUING WEEK.

Mon. Asiatic, 8.—Notes on Hwen Thsang's Account of the Principalities of Tokharistan, in which some previous Geographical Institutions are considered. 'Col. H. Rule.' London Institution, 4.—Elementary Music, V., Prof. J. Ellis, Victoria Institute, 8.—'Rationality of the Lower Animals,' Rev. J. G. Wood.

Society of Arts, 8.—'Silicates, Silicides, Glass, and Glass Partition.' Lecture II. 'Lectures, Prof. Barr.' United Service Institution, 8.—'Mining and Working Heavy Guns at Sea,' Com. W. Dawson, R.N.

Royal Institution, 3.—'Statistics, Social Science, and Political Economy,' Dr. W. A. Guy.

Statistical, 75.—'The Bank Act, and the Crisis of 1866,' Mr. H. Chapman.

Civil Engineers, 8.—'New South Dock in the Isle of Dogs, forming part of the West India Dock,' Mr. L. F. Vernon-Harcourt.

Zoological, 9.—'Mechanism of the Gizzard of Birds,' Mr. A. H. Garrod. 'Societies from the Sunderbunds to the East of Calcutta,' Dr. J. Anderson.

Weds. London Institution, 7.—'On Colour,' Prof. Barff, M.A.

Society of Arts, 8.—'Hindrances to the Progress of Applied Art,' Mr. C. Dresser.

Literature, 8.—'Trade of Phenicia with Ophir, Tarshish, and Babylon,' Prof. Vane.

THEATRE Royal Institution, 3.—'Heat and Light,' Prof. Tyndall.

Zoological, 4.—General.

Numismatic, 7.

Chemical, 8.—'Notes from the Laboratory of the Andersonian University, a Compound of Sodium and Glycerine,' and 'Benzoylbenzoate and Isoacryonate,' Mr. E. A. Letts.

Linnean, 8.—'Begoniella, a new Genus of Begoniaceae,' and 'Three new Genera of Malayan Plants,' Prof. Oliver; 'Camellia Sikkimensis and *Tetrastrum curvatum*,' Prof. Dyer.

Royal Society, 8.—'Comparison between Explosives and Gunpowder,' Mr. E. S. Scott, and W. Galloway; 'Fossil Mammals of Australia, Part VII., Genus Phascolomys, Species exceeding the existing Ones in Size.'

Antiquaries, 8.—'Test of certain Centurial Stones,' Mr. H. C. Coote.

Philological, 81.—'On Diaphthongs,' Mr. A. J. Ellis.

Royal Institution, 9.—'Sulphurous Impurity in Coal and Gas, and the Means of removing it,' Mr. A. Vernon-Harcourt.

SAT. Royal Institution, 3.—'Star Depths,' Mr. R. A. Proctor.

Science Gossip.

WE understand that Prof. P. Martin Duncan is engaged in revising M. Louis Figuer's 'Insect World,' a new edition of which will shortly be published by Messrs. Cassell, Petter & Galpin.

At this time, when our iron-manufacturers are searching all Europe for iron ores, a paper in the

Revue Hebdomadaire de Chimie Scientifique et Industrielle, by M. Letaud, 'On the Iron Ores of the Eastern Parts of France,' will have a peculiar interest.

An article has appeared in the market, which has been called Abyssinian gold, and sometimes Talmi gold. Dr. C. Winkler, in the *Polytechnisches Journal von Dingler*, for February, states that this is a brass, consisting of about ninety-one parts of copper to eight of zinc, which has an external coating of gold, a very thin sheet of gold being made to adhere to it by rolling them together. This gilded sheet is then formed by the artist into ornamental articles by the use of ingeniously constructed steel tools.

THE Honorary General Secretary of the Miners' Association of Cornwall, has just received from H.R.H. the Prince of Wales and Duke of Cornwall, a donation of twenty-five guineas, in aid of the funds required for giving some education in science to the practical miner.

THE *Quarterly Journal of Science*, for April, contains an instructive paper 'On the Copper-Mines of Chili,' by Mr. James Douglas, of Quebec. This comes very opportunely, since the copper trade of England is directly dependent upon the produce of these remote mines. Mr. Topley, of the Geological Survey, has also a valuable paper 'On the Geology of the Straits of Dover,' in which he endeavours to prove that there are but few difficulties to be expected in driving a tunnel entirely through the chalk under the Channel.

THE *Mining Magazine and Review*, in its fourth number, commences a series of short papers 'On the Extraction of Metals from their Ores,' by Mr. J. H. Collins, and continues those by Mr. John Shortt, 'On the Law relating to Mines.' Its general information on the application of science to mining and metallurgy continues good.

IN the *Journal of the Franklin Institute*, for March, Mr. J. Harrison, jun., has an interesting paper 'On the Locomotive Engine, and Philadelphia's Share in its Early Improvements.' It is devoted principally to support the claims of Oliver Evans, which date back to 1786, and of Nicholas and James Johnson, who arranged a locomotive machine in Philadelphia, in about the year 1828. Many of the statements are curious, but some of them may be controverted. The other papers of this journal have not any especial interest.

ABIETENE, which is the product of a Californian tree, the *Pinus Sabiniana*, promises to take the place of spirits of turpentine in the arts, and to present many advantages over it. Mr. W. Wenzell, in the *American Journal of Pharmacy*, for March, has an exhaustive article on this new hydrocarbon.

PROF. AUGUST WEISSMAN, of Freiburg, the leader of the new study of insect embryology, who injured his eyesight in the researches on the development of the diptera, which have become classical, has recently published an essay on a point of Darwinian doctrine, namely, the influence of isolation on the production of new species. Prof. Weissman asks, what may be supposed to be the result of the separation of a species from its former surroundings by geological changes? He endeavours to show, firstly, that if spontaneously-produced varieties of a species become isolated, or rather subjected to the process of *amixie* (that is, separation from previous surroundings), there will not be any special probability of those varieties becoming fixed as species; and, secondly, that the influence of *amixie* in determining the production of new species will only be great when the original form subjected to this process is what has been termed "in a plastic condition," that is to say, has not become adapted, by long-continued contact, to conditions of a large and general character.

THE process of amber gathering has hitherto been a very uncertain one. It has been ascertained by borings, that the blue clay, in which the amber deposits occur, extends under the peninsula

formed by the Frische and Hursche Haff, to the north-west of Königsberg. Consequently, arrangements are making for exploring this clay in regular mining style.

THE 'Mineral Resources of North Carolina,' by Mr. Frederick A. Gent, is continued in the *Journal of the Franklin Institute*, for February, No. 2, and forms a valuable contribution to commercial mineralogy.

PROF. BERTHELLOT, the eminent French chemist, has recently been staying in Naples.

IN the *Journal für Praktische Chemie*, No. 20, 1871, Dr. Kolbe gives a Retrospect of Chemistry for the year. He especially refers to the United Kingdom; and while complimenting the men of science on their industry and earnest thought, he is very severe upon the neglect with which science is treated by those who, being in authority, should see that by encouraging it they are benefiting the country.

THE *Polytechnisches Journal von Dingler*, for January, has a curious and interesting paper, 'On the Devitrification of Glass,' by Dr. H. E. Benrath, who is a practical glass manufacturer. He explains the change by the hypothesis that the silica is rather in the state of solution than of combination, and that, in the process of devitrification, it is, as it were, precipitated in an opaque condition.

A NEW periodical publication has been published in Rome, entitled the *Economista di Roma*. This review treats of finances, agriculture, commerce, trades, public works and statistics, and promises to be a valuable addition to Italian scientific literature, and worthy of the capital of Italy.

FINE ARTS

SOCIETY OF FRENCH ARTISTS.—THE THIRD EXHIBITION is NOW OPEN, at the Gallery, 168, New Bond Street. Director, MR. DURAND RUEL; Secretary, CHARLES DESCHAMPS.—Admission, One Shilling.

NINETEENTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the Continental School is NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Six.—Admission, 1s. Catalogues, 6d.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—THE EIGHTH ANNUAL EXHIBITION is OPEN DAILY, from Ten till Six.—Admittance, 1s. Catalogues, 6d. GEORGE L. HALL, Hon. Sec.

OLD BOND STREET GALLERY, 25, Old Bond Street.—THE SEVENTH EXHIBITION of PICTURES in OIL and WATER-COLOURS is NOW OPEN.—Admission, 1s. Catalogues, 6d. G. F. CHESTER, Hon. Sec.

FIFTH EXHIBITION of CABINET PICTURES by BRITISH and FOREIGN ARTISTS, at the New British Institution, 30, Old Bond Street, NOW OPEN.—Admission, including Catalogue, 1s. T. J. GULLICK, Hon. Sec.

Elijah Walton's ENTIRE COLLECTION of OIL and WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery 4, Westminster Chambers, Victoria Street, Westminster.—Admission on presentation of Address Card.

EIGHTH ANNUAL EXHIBITION of OIL PAINTINGS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN, at T. McLean's New Gallery, 7, Haymarket, next the Haymarket Theatre.—Admission, One Shilling. Open daily from Ten till Five.

GUSTAVE DORÉ—DORÉ GALLERY, 25, New Bond Street.—EXHIBITION of PICTURES, including 'Christian Martyr,' 'Monastry,' 'Triumph of Christianity,' 'Francesca di Rimini,' at the New Gallery.—OPEN from Ten till Six. Admission, 1s.

THE SOCIETY OF BRITISH ARTISTS.

THE current Exhibition of this Society will not reward a lengthened visit, and, accordingly, we confine our remarks to comments of the briefest kind on the few excellent paintings which have caught our eyes. Here we have Mr. R. J. Gordon's *Through the Wood* (No. 12), a girl strolling; the pose is pretty and simple.—*The Captive* (61) is a study in oil, on a small scale, from a nearly nude model, by Mr. Leighton.—*The Pandeytje, Bruges*, (92) is a capital view of the canal in full sunlight, by Mr. F. T. Lott.—*A Portrait* (122) is by Mr. Watts, and is worthy of him.—*Young Italy* (133), a boy blowing a bubble, is by Mr. V. C. Prinsep.—Mr. H. Moore's *Evening, Coast of Normandy*, (173) is a capital study of light: see *Broken Weather* (351), by the same; likewise *Folkestone Beach* (336), by Mr. J. H. Sampson.—Mr. A. B. Donaldson's *A Lake—King Arthur and the Sword Excalibur* (245) is a capital sketch of a romantic lake, but a tame

illustration of the King's deed.—*An Arab Café, Algiers* (260), singularly rich in tone, is the work of Mr. Leighton.—*The Road round the Common* (262), by Mr. Redgrave, is thoroughly English, but looks rather black.—*Chiswick* (272), by Mr. J. L. Thomson, is very good.—The same may be said of Mr. J. H. Davies's *On the Trent, at Carlton* (280).—We commend Mr. J. Dalziel's *Burns of Auchruss* (456),—Mr. J. Peel's *The Morning Sun on Loughrigg Fell* (474). The above-named are oil-pictures, selected from more than five hundred; the following are drawings in water colours. Most of the latter are not quite so bad as the majority of the former. We noticed as worthy of praise: Mr. Haddon's *Farm, near Harrow* (535),—Mr. Wedon's *Mole at Mickleham* (546),—Mr. French's *Caught* (552),—Mr. Johnson's *Going to cut Flowers* (602),—and Mr. R. A. Gill's *Bleak House, Broadstairs* (616).

ARCHÆOLOGY IN ROME.

Rome, April 6, 1872.

CONTINUED exertions in the field of archaeological research under the new Government lead to such results that the subject of Roman antiquity, in its wide range and rich varieties, seems to be ever assuming new aspects. Undertakings in this, as in other walks, flourish in the atmosphere of liberty, and we have reason to anticipate an expansion of monumental interests at this classic centre far beyond all that was known or attained under Papal dominion.

Let us glance first at the Forum, where the operations have been most actively pursued since I wrote last in reference to them: the remains we see recently brought to light within the area of the excavations around that beautiful ruin, still commonly called the Temple of Castor and Pollux,—the Curia Julia, according to Niebuhr's theory, and that of other savants,—are most interesting. Here are now brought to view, on the same line, between the platform strewn with the ruins of the Julian Basilica and the columns of Phocas, eight large quadrangular structures of brickwork, apparently intended to support other memorial columns or colossal statues, though two, at least, may be considered beyond the dimensions requisite for such purpose. An irregular pavement (probably mediæval) marks the course of a highway, perhaps a restoration of the Via Sacra, between the eastern limits of the Basilica and these brick structures; but this is interrupted and made impassable by a stream which flows rapidly, with waters turbid as those of old Tiber, between low stone walls in a ruinous state; this yet nameless torrent issuing from below the high ground which forms the modern level of the Forum, and disappearing under the paved stylobate of the Basilica. Another channel between low walls, and describing a curve, enters this stream, once, no doubt, bringing water, but now left dry. It is probable that the current which still flows so abundantly is no other than that fountain (called by some writers lake) of Juturna, where the legend tells that the Divine Twins, the Dioscuri, were seen watering their horses whilst they announced to Rome the victory won at the lake of Regillus; if so, the claims of the "Acqua Argentaria" (limpid as its name implies), which gushes into daylight near the huge tunnel of the Cloaca Maxima, must be set aside. Around the lofty platform and staircase on which rise the Corinthian columns of the Temple (or Curia) above named, lie numerous architectural fragments, fluted shafts, friezes, capitals in white marble, which, as well as the remains of massive stone incrusted still in its place at the sides of the elevated platform, attest the pristine grandeur of that edifice, and seem to me (I may add) to confirm the theory which regards it as the Senate-house founded by Julius Caesar and finished by Augustus. Some remains of mosaic are on the pavement near the columns, and we know that till 1773 existed what was supposed to be the cella of the temple, in ruins deliberately destroyed that year. That the Roman Forum was not quite buried or filled up before modern works laid its area in part open, is proved by the discovery of a silver coin, found in the

ancient pavement, with the effigy of one of the German Emperors, Henry, who reigned in the eleventh century.

It is yet too soon to hazard further conjectures or attempt positive determination in reference to this field of classic antiquities: the full revelation of its marvels, and the evidence as to its topography, in its total extent, may be expected to be among the rich rewards of the labours now in progress. After six months more we may hope to see the Roman Forum entirely laid open, and the mean modern buildings that disfigure it all swept away.

Still more striking, and impressed with a character of more venerable antiquity, are the remains recently disinterred on the Palatine. I refer to those occupying the highest ridge on the south-western side, which immediately overlooks the valley of the Circus Maximus,—a spot whence the view of the Aventine, crowned by old churches and convents, and the more distant Janiculum, extending its gracefully curved outline along the horizon, is one of those Roman landscapes not to be forgotten. No theories have yet been advanced, little, indeed, has been either said or written about these extraordinary buildings, their origin, or supposable date. Mr. J. H. Parker assumes that we have before us the veritable temple founded by Romulus in the ruins on the highest terraces of that hill-side, which consist of two narrow chambers and an outer court, inclosed within stonework, lithoid tufa, regularly hewn, and of enormous massiveness, some of the blocks measuring, in metres, 1.55 on the longer sides. The Jupiter Temple, which the mythical king is said to have raised on the spot where he laid the *spolia opima*, after his victory over the people of Cenini and their Sabine chief, under this oak, sacred in the eyes of Satian shepherds, is placed by Livy on the Capitol, and was, that historian says, the first founded in Rome—*quod primum omnium Roma sacratum est*. But as that dedication comes before the defeat of the Sabians under Tatius, and the regular annexation of the Capitoline hill to the primitive city on the Palatine, it is conjectured by Mr. Parker that Livy falls into error, mistaking the proper site of the fane in question. The stupendous strength of the lately discovered buildings suggests the idea of a fortress rather than a temple; to this may be objected the narrowness of the interiors compared with the space occupied by the supporting masses; while, on the other hand, the fortress-character seems attested by the singular outworks and approach up a steep ascent from the base of the hills, where there may have been stairs cut in the solid rock; this ascending way being shut in between walls of similar masonry, massive like that of the other buildings, though now much reduced by ruin. Lower down on the same ridge, and on three successive terraces, are other remains of enormous stone-work, travertine, with oblique or parallel lines of wall, and presenting a group of irregular chambers and courts; the travertine blocks being all square-hewn and laid in regular courses, their measurement on the longer sides from metres 1.18 to 1.55. Conspicuous, and singularly out of accord with the general plan, are the remains of a grand staircase, extending on two sides of an angle, close to the ruins on the highest terrace, and where they abut against that temple (a fortress) apparently cut off or overlapped by the basement of its huge walls. The ruins on the lowest terrace overlook a court, bounded on the western side, at the brink of the declivity, by an arcade with wide arches built in travertine, only two of which are seen in their entire span; the others, and probably also the lower part of this structure, being still underground. From this adjunct we might infer the existence of some temple, of primordial rank, with its sacred enclosure, or *περιβόλος*, of porticoes, that hierarchic arrangement, imitated in the *paradisus*, or outer court with a fountain, before the Christian basilicas. We are carried in thought to the renowned temple of Apollo Palatine raised by Augustus, and connected with the imperial library. That fane, we know, was

surrounded by a portico with colonnades of Numidian (*giallo antico*) marble, and was superbly adorned with art-works—the statues of Apollo by Scopas, those of the nine Muses and the fifty Danaides, &c. Propertius, present at the dedication, describes the splendid edifice as none could have better described it in prose or verse (l. 11, El. xxxi, *Ad Cythiam*), and speaks of its portico as golden:

aurea Phœbi
Porticus a magno Cesare aperta fuit.

The temple was much damaged by a conflagration, A.D. 363, after which it is not probable that any restoration would have been ordered for a place of worship pertaining to the abolished Heathenism: see Ammianus, a contemporary and witness (l. xxiii. c. 3), who talks of the preservation of the Sibylline books, kept in a gilt coffin near the statue of Apollo, but only saved from one fire to perish in another, when deliberately consigned to the flames by Stilicho, the general of Honorius. The ruined buildings, however, are known to have been extant till much later times; and the Greek and Latin libraries were not dispersed till after the barbarian invasions. Against the claims of the ruins above mentioned to represent either the superb Apollo Temple or the Palatine Library, may be urged their comparatively narrow and crowded buildings, the smallness of the interiors in comparison with the massive walls enclosing them, and the absence (hitherto) of all details distinguished by costliness or beauty. One statue, and that in good style, was found near this spot in the winter—the seated figure, semi-colossal, of a female, fully draped, the head and the greater part of the arms wanting, the character matronly, majestic; if not intended (as supposable) for the portrait of an empress, a goddess, or, possibly, a muse.

Other scavi have lately been commenced on the lower slope of the Palatine, between the Arch of Titus and the Colosseum. Here were already visible some enormous masses of stonework, said to have been used by the Frangipani for their mediæval fortress, a remnant of which was seen at the summit of the triumphal arch till 1828, and the principal tower of which was called "Turris Chartularis," because at one time used for a deposit of public documents. The ruins on this site, hitherto neglected, are shown by the recent labours to be important, consisting of vaulted chambers, now almost subterranean, and stone baths, the latter of small scale, serving for one person, surrounded by the terra-cotta colorières, still in their place, and descended into by a few steps. More noticeable are the remains, scarcely ruinous, nearer to the Titus Arch, of four great piles of stonework, which might be either the piers of an immense gateway or a Janus Arch, like that standing (the only one left of several in the regions of the ancient city) near S. Georgio in Velabro. If a gateway, this may be the Porta Mugionis of the Palatine, the site of which Signor Rossi has indicated higher up on the same hill above the Forum. Only three gates of the primitive Palatine city are mentioned by Varro: the "Mugionis,"—so called a *mugito*, from the lowing of the cattle which used to be driven thence, or through it,—the "Romanula," and the "Sacriportus," on which was an archaic inscription, given by Varro alone, as I believe, among Latin writers. The Romanula Gate, which communicated with the Forum by the Clivus Victoriae, has been identified, still in firm masonry, near the north-eastern angle of the hill. Perhaps the very prominent ruins just brought to light at the Palatine's south-eastern base may be, if not the "Mugionis," that sacred gate from which Varro transcribed the epigraph.

Twice within the last fortnight have been opened and illuminated, for the public benefit, the Mamertine Prisons under the Forum, the other vaulted chambers below the adjacent Via Ghettarello, and the long corridor forming a communication between those two sets of subterranean interiors, now identified as belonging in fact to the same chief prison of ancient Rome. Most important have been the results of the researches com-

menced by Mr. J. H. Parker in 1868, with the assistance of Signor Gori, a well-known Roman archaeologist; for it is now made evident that the theory which limited those prisons to the small dark chambers, one above another, below the churches of the Crocifisso and S. Giuseppe dei Fulegiami, is utterly untenable; and that a place of durance for offenders of every class had the extent manifestly requisite for such uses in the capital of the empire. Livy says of one of the unfortunate victims confined here, *ut in carcere instans furis et latronis—inculudatur*. The long corridor, in two branches, of different directions, one lined with brick, the other with lithoid tufa,—this last (obviously the most ancient) eighty yards in length,—has at last been cleared out, and made permeable. We descend below an obscure court, entered from the Via Ghettarello, and find a vaulted chamber, dark as night, formerly used as a safe for butcher's meat, and measuring in length 12'82, in width 4'92 metres; an aperture in the floor is the sole entrance to another, a still more dreadful dungeon, not yet explored; and from this chamber we enter another, of singular form, a trapezium, the longest side measuring 5'56 metres, its floor also with an aperture, now filled up, which indicates the existence of a lower story. The floor has been considerably raised, by heaped-up soil and *débris*, to adapt this interior to modern use, for the butcher or wine-seller; and these incumbrances have not been entirely removed. Hence we pass through a gap, opened in brickwork walls of great thickness, into the first branch of the corridor. The walls of those chambers are of massive stone blocks; their vaults of stone, mingled with layers of brick; but the corridor first entered exhibits only the brickwork of a comparatively late period, though still ancient Roman. The longer branch of this gallery, entered after passing round an angle, is of such masonry, in lithoid tufa, as attests its connexion, and probably coeval origin, with the terrific dungeons under the Forum, already so well known. Stooping low, and picking our way over ground saturated with water, in some parts actually flooded after rain, we reach a spot where three of these dark passages meet, and, turning to the right, find ourselves at the distance of a few yards from an iron door, which opens upon the lower Mamertine dungeon, consecrated (as is also the upper) for religious rites, with an altar, adorned by a bronze relief, representing SS. Peter and Paul in this prison, and baptizing the jailors, whom they had converted. The other branch of the corridor we have quitted extends much farther, under the arch of Septimus Severus and the Forum, and reaches the Cloaca Maxima. It is not permeable; but we have an interesting report of a perilous exploration of it by Signor Gori, who achieved that task with great difficulty and risk in 1868, and the same year published a report of it. Mr. Parker also has produced a pamphlet on the subject of the works ordered by himself, and so successfully carried out. These works have overthrown the theory of Canina and other antiquaries, who saw in the walls of lithoid tufa, intersected by three constructive arches of great span, which rise before us in the narrow court near the Via Ghettarello, what they believed to be a remnant of Julius Caesar's Forum. In no other character can we now regard that ponderous structure, of which so little remains, notwithstanding its apparent strength, than as one of the sides of the far-extending prisons, the principal front of which on the Forum was restored, as we now see it under the two superimposed churches, by the Consuls, whose names are still read on the stonework, Vibius Rufinus and Coceius Nerva, A.D. 22. The tradition of *custodi* that the subterranean way led from the prison of SS. Peter and Paul to the catacombs of S. Sebastian, is now fully refuted. This discovery, establishing the real extent of those Mamertine prisons, throws back into regions of uncertainty the supposed confinement of the two Apostles, at least, the exact site, hitherto confidently assumed, of their incarceration up to the day of their common martyrdom. Such a step in archaeo-

logical progress seems the more appropriate, and at the right moment, just after the novelty, unprecedented in Rome, of a public discussion on the reality, boldly and learnedly denied, of the arrival of S. Peter, and his tenure of the pontificate here. The arguments of those who find no proof that the Apostle could even have set his foot in this city, are published for sale in the streets, and discussed by journals on both sides. Well would it be if thoughtful minds of the Roman Catholic Communion were led to own the subordinate importance of vague legends regarding one Apostle as compared with the historical realities, the acts, and writings which make known to us, in sunlight clearness, the intellectual supremacy of another, whether or not he was the companion of S. Peter in any imprisonment amidst the horrors of the Mamertine dungeons.

C. J. HEMANS.

P.S.—The two designs by Mr. G. E. Street, for the projected English and American churches in Rome, are worthy of his reputation: they are both in the Pointed style—Early North Italian Gothic—with tower and lower spire. The Anglican church has also a pentagonal apse; dimensions, 160 by 56 feet externally; height, internally, 37 feet; the American (Episcopal), 132 by 64 feet externally.

SALES.

THE late Mr. Sutcliffe's drawings and pictures were sold by Messrs. Hepper & Sons, at Leeds, on the 4th inst. The following were the more remarkable lots: Eskdale, Autumn, 34l. (Widderburn); Caley Hall, near Ottley, 21l. (Marshall); Sands-End—Evening, 10gs. (Howgate); Mulgrave Woods, from Raven Hill, 10l. (Holmes); A Sketch in Summer Time, 16s. (Labron); Study of a Beech, 17 gs.—Alwoodley Crag, 15 gs. (Howgate); Road to the Lime-Kilns, 12gs. (Ramsden); Wooden Bridge in Mulgrave Woods, 11 gs. (Jeppson).

Messrs. Christie, Manson & Woods sold on Friday, Saturday and Monday, the 5th, 6th and 8th inst. the collection of pictures formed by the late E. White, Esq. The under-mentioned works realized the highest prices: Bonifazio, The Virgin and Child, with St. John and four other Saints, 180l.—Guardi, A pair of Views near Venice, 73l.—Canaletti, The Grand Canal, Venice, 58l.—S. del Piombo, Portrait of Vittoria Colonna, with a vase; exhibited at the Royal Academy, engraved by Hollar, 115l.

Fine-Art Gossip.

NASMYTH'S portrait of Burns has been bequeathed to the National Gallery of Scotland by Colonel W. Burns.

A RETURN to an Order of the House of Commons (447) has been published, showing the sums expended on the British Museum establishment, buildings and purchases; the National Gallery, scientific works and experiments; Geographical Society; British Historical Portrait Gallery; Science and Art Department; Museum of Practical Geology, and Royal Society; with the number of visitors to each establishment in each year, from 1860 to 1870 severally. The total expenditure for all these objects in 1869-1870 was 381,213l. 18s. 11d. In 1861-1862 the similar total was 242,400l. 6s. 6d.

We have received from M. A. Delâtre, of Lower James Street, Golden Square, and late of Paris, a collection of specimens of his skill in printing from etched plates. Our readers who know the difficulty which exists in London of getting their plates printed in an artistic manner, will thank us for the information that M. Delâtre has settled here, and proposes to give instruction in etching as well as to print for others. The examples before us are of many kinds, from the dashing sketch by M. Jongkind, of 'Rotterdam,' which has scarcely any ground-tone, to the luminous crystal ewer from the Louvre, etched by M. Jacquemart, which is a marvel of delicate printing; a little landscape, as deep in tone as a Rembrandt; a lurid 'Circe and her Followers'; drawings of objects in the Soulages Collection,

which are printed in a wonderfully sharp and clear manner; M. Roybet's 'Un Fou sous Henri III.' is sparkling and intense in 'colour.' The printing of an etching is so important a matter that every one who has tried his skill will do well to give more than common care to the operation. M. Delâtre has employed several kinds of paper, with differing textures and surfaces, adopting in each case that which seemed fittest to the artist's work.

MR. J. H. PARKER makes another appeal for money to enable him to carry on works of excavation in the Eternal City. The Roman explorations have already been so fruitful, that we need hardly do more than repeat Mr. Parker's words, "the excavating and expenses are going on, while the fund is quite exhausted."

PREPARATIONS are making in the British Museum for the reception of the marbles sent by Mr. Wood from Ephesus. The Lion of Cnidus, an interesting piece of antiquity, but an inferior work of art, is being moved from the prominent place it has long occupied. We trust that this removal may not be temporary, and that the statue may be treated according to its proper merits, and not placed again in a situation of which it is unworthy: of late years it has been more conspicuous than the most precious sculptures in the Museum. Thanks are due to Mr. Newton for his progressive re-arrangement of the frieze, marbles and casts, from the Parthenon, an improvement that might have been effected more rapidly.

THE Directors of the Museum of the Louvre have taken possession of all the galleries on the river-side of the building. A new gallery is to be constructed, to receive the Byzantine pictures of the Campana Collection. Two new pictures have been exhibited in the Louvre: one, a superb Rogier van der Weyden, representing Christ descending from the Cross, is in perfect preservation, and was bequeathed to the Louvre by M. Mongé Misbach, in 1871; the other picture, bequeathed by M. Jules Vallé, in 1870, represents the Denial of Christ by Peter, by Lenain. This is placed in the second saloon of French pictures.

THE Museum of Lille has acquired new and important works: the sketch by Poussin, for his 'Tempo enlevant la Vérité'; also two superb portraits by Van der Helst, and a portrait of a woman by Frank Hals.

IT is proposed to form a museum at Bruges, and there to receive in one collection all the works of art which are dispersed in various buildings in that city.

MR. MURRAY announces a new edition of 'Lives of the Early Flemish Painters,' by Messrs. Crowe and Cavalcaselle; and 'Patterns for Turning,' comprising elliptical and other figures cut on the lathe without the use of any ornamental chuck, by H. W. Elphinstone.

WE have received from Messrs. Pilgeram & Lefèvre a proof impression from M. A. Blanchard's engraving of Maclise's 'Eve of St. Agnes,' illustrating Keats's poem,—a picture which was not long since exhibited at the Royal Academy. It has been engraved as a companion-print to the transcript in the same mode from Mr. Holman Hunt's 'Isabella, or the Pot of Basil.' The execution of M. Blanchard's plate is extremely luminous and solid; the beautiful forms and elaborate details of the picture, which we have always considered the happiest of Maclise's later works, and one of the finest and truest illustrations of the noble poem, are rendered with felicity. M. Blanchard has been fortunate in giving the grace of the attitude and the beauty and pathos of the face of Madeline, the heroine of the poet and subject of the painting. He has, so far as black and white permit, ably reproduced the varied tones of this extremely brilliant and difficult design; enriched as that is by splendid and broken tints, the task of dealing with them was worthy of the eminent engraver's hands. On the whole, there is little or nothing to be desired in this print; accordingly, we commend it to our readers, as worthy of both the artists concerned.

AT Messrs. Elkington & Co.'s, Regent Street,

may be seen a magnificent piece of silversmiths' work in repoussé silver, relieved by steel, damascened with gold,—a mode of mixing metals which we cannot admire. This work is the production of M. Morel Ladeuil, and has cost him several years of labour. It comprises a vase on a long plateau; on one side of the former are four of the Muses, and on the other the remaining five; the handles are inscribed with the names of great poets and composers; two genii are on the summit, with appropriate emblems. At either side are figures of Music and Poetry, reclining, and attended by genii.

MUSIC

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins.—St. James's Hall.—SECOND CONCERT, MONDAY, April 15, 1872, to commence at Eight o'clock precisely.—Concerto (with Hautboy), Handel; Concerto in A minor, Schumann; Piano-forte, Madame Schumann; Overture, "Isles of Spain," Mendelssohn. Vocalists, Mdlle. Regan, Mrs. V. Wood, Mrs. D. C. G. Wood, in "Bellini"; Salviello, Gounod.—Stalls, 10s. 6d.; Balcony, 7s.; Unreserved, 6s. and 2s. 6d.—Lamborn Cook & Co., 62 and 63, New Bond Street; Austin, St. James Hall; Cramer, Wood & Co.; Chappell; Mitchell; Ollivier; Keith & Prowse, and A. Hays.

MUSICAL CHARITIES.

WE believe that there are four benevolent associations in this metropolis, the funds of which are devoted to the relief of their respective members during illness and to their representatives after death. The most ancient of these institutions is the Royal Society of Musicians of Great Britain, instituted in 1738, and incorporated in 1789, for the maintenance of aged and indigent musicians, their widows, and orphans. With this Society the Association of Female Musicians was united some years since. The Society of British and Foreign Musicians was established in 1822; the Choir Benevolent Fund was formed in 1851, the members being organists and lay clerks of cathedral and collegiate choirs. The Sacred Harmonic Society has also a Benevolent Fund, for the special relief of persons connected with that truly national institution. Many amateurs, who are constantly asked to help some professor who is in dire distress, and who read in musical organs pathetic appeals for assistance in some peculiarly touching case, may not unnaturally ask how it is that the rules and regulations of the existing musical charitable societies are so framed that they seem to exclude from assistance artists who have occupied prominent positions in the musical world for years?—and the reply to such a natural question will be found in the hard-and-fast lines adopted by the respective societies. The condition of relief is membership. If a singer or player has not been duly enrolled as a subscriber to the fund, relief is denied. The course of action thus laid down would be right enough if the institutions were purely founded on the mutual principle of the Friendly Societies' Acts, namely, the support of the society by the contributions of members. But such a society is not a charitable association, for a member so contributing is simply getting back what he is entitled to, a return for his investment for the rainy day, or his representatives secure the assistance for which the money has been subscribed. The Royal Society of Musicians, so far as its members are concerned, is legally bound to assist in sickness or other distresses. But when it appeals to the general public by advertisement for donations and subscriptions,—when it holds an anniversary banquet, at which its doings are duly recorded and glorified—it should be at once explained that it is a provident institution, and that its action is mainly confined to its members. We state mainly, because there is a slight exception made at Christmas, when temporary relief is extended to artists not registered in the Society's books. The outer world, not cognizant of the inner machinery, and listening to the oratory of a Royal and Nautical Duke, supplemented by the sallies of an equestrian City Sheriff, would imagine that the musical profession at large was benefited by the liberal subscriptions. The Duke of Edinburgh, who presided at the anniversary of the 5th inst., vouchsafed to us a piece of

information which is new to us—that the system of exclusive relief is carried to such an extent, that musicians must be absolutely resident in London to participate in its benefits. The musical charities, like many other institutions, require amalgamation and consolidation; and the period will probably arrive when the dispensation of the funds raised by public subscriptions will be under some governmental control. We believe that the working expenses of the Royal Society of Musicians are kept within narrow limits. It is not the thrifty administration of the fund that can be complained of; but we contend that the giving of relief is confined within much too narrow bounds, and that cases which are really urgent and pressing do not come within rules and regulations which, however necessary at the early stages of the institution, are not now required. Temporary assistance to the hard-working members of the profession who are out of engagements would be invaluable. The notion that it was the intention of the founders and promoters of the Royal Society of Musicians to give large annuities to professors according to the status they may have held, is simply absurd. The assistance should be universal, and not partial; for it is for the general body of distressed brethren that the large funds have been accumulated.

THE ITALIAN OPERA-HOUSES.

THE return of Mdlle. Marimon to Drury Lane Theatre on Tuesday night proved that there was no diminution of her popularity. The Belgian artiste has profited by her prolonged tour in the provinces! Her pronunciation of the Italian words is improving, and she has divested herself of a *gaucherie* in action, which was the most perceptible of her few faults last season. She is now easy, self-possessed, and graceful; as impassioned as ever in Amina's protestations of innocence after being discovered in the Count's chamber,—a scene which she acts admirably,—and as astounding as heretofore in dazzling *fioriture* in the *rondo finale*. She was well supported by Signor Fancelli as Elvino; this tenor is becoming a real artist, and merits the admiration which Signor Verdi has expressed for his singing in 'Aida,' and 'La Forza del Destino,' at the Scala, in Milan. Signor Fancelli has a magnificent voice, and his career shows what study and experience will eventually achieve with the rougher materials. Of the exquisite execution of Beethoven's 'Fidelio' on the opening night, not only in its *ensemble*, but in the cast altogether, it is unnecessary to speak. It may be concluded that in Sir Michael Costa's second season, with his present band and chorus, the force of his conscientious discipline will tell more strongly than last year. The two overtures alone would have repaid the paying public; the 'Leonora' between the acts was marvellously played, and the encore was tumultuous. Mdlle. Tietjens, who has made the part of Fidelio her own, was in her best voice, and sang and acted with extraordinary energy. The other characters were artistically embodied by Mdlle. Bauermeister, Signori Vizzani, Rinaldini, Agnesi, and Mendioroz. Mdlle. Marimon is promised for 'La Figlia' this evening; next Tuesday the 'Huguenots' will be revived.

Mdlle. Albani has added Lucia to her *répertoire* at Covent Garden Theatre, with much the same effect as her delineation of Amina. If a conclusion can be drawn from the demeanour of her audiences in both operas, it would be safe to say that she is equal to Malibran or Jenny Lind, Madame Persiani or Madame Patti, Madame Sontag or Mdlle. Marimon. Opera frequenters, who are habituated to demonstrations at *débuts* of new artistes, are naturally suspicious. What real hold the new comer will eventually obtain of the musical public, can only be known when she has gone the round of the "star" *répertoire*. There is promise in her as a vocalist, possessing as she does the solid basis to go upon, a fine voice, especially in the *timbre* of the upper notes. In ornamentation she does nothing new and nothing very extraordinary. On the other hand, there is no extravagance, no exaggeration; what she essays she generally accom-

plishes accurately. There is a tendency to sing sharp when she attacks the notes of the upper octave. Her best quality is accent,—the recitatives evidencing the training of her master, M. Duprez. In acting there is no *abandon* which will electrify an auditory—we mean an independent auditory—and it is the inevitable fate of every artiste, however triumphant her *débuts*, that she must be judged by the paying public. We have failed as yet to recognize in Mdlle. Albani the varied expression of the emotions of the passing scene; she is correct to conventionality; and the stage manager's business is rigidly adhered to. So far as her Amina and Lucia can be accepted as forming a criterion of her ability, the opinions formed of her by the audiences at the Pergola, in Florence, where she recently ended her engagement by singing Mignon on her farewell night, seem to be confirmed, namely, that there is a future before her, but what that may be, time alone can tell.

There is no more extraordinary artiste on the lyre stage than Madame Pauline Lucca. Originally a chorus-singer, she has risen to the first rank of singers, not certainly by the perfection of her style and the exactitude of her execution, which are both deficient, but from the influence of a voice of great power, rich and round in *timbre*, and of acting which is the perfection of art concealing art. She appears always to be a mere creature of impulse on the stage, as if she acted on the spur of the moment, without calculation. It is this spontaneity which imparts such charm to her delineations. Her Zerlina, in Auber's 'Fra Diavolo,' and Cherubino, in Mozart's 'Nozze di Figaro,' are specimens of her comic capabilities; her Selika, in the 'Africaine,' and Valentina, in the 'Huguenots,' are striking examples of her tragic powers. Her *répertoire* in London has been very limited, but the round of her characters in Berlin would surprise those *prima donnas* who attach themselves to Bellini and Donizetti so exclusively. Her reception last Monday night was that of an established favourite, and the opera of 'Fra Diavolo' went off spiritedly with the co-operation of Signor Naudin, who sings the music of the bold brigand right well. The 'Huguenots' was in the bills for Thursday night, and Mdlle. Albani to repeat Lucia this evening (Saturday), and the 'Sonnambula' next Tuesday. Our contemporaries who have been eloquent on the subject of the lowering of the Covent Garden pitch have been mistaken; it is just the same as it was last season.

CONCERTS.

THE programme of the third concert of Mr. Henry Leslie's Choir, was a fair specimen of English talent, ancient and modern, as displayed in the Madrigal, the Glee, the Part-Song, and the Ballad. The composers were Spofforth, Sir Henry Bishop, Messrs. Webbe, Linley, Dibdin, Crouch, J. R. Stevens, W. V. Wallace, H. F. Chorley, W. C. Macfarren, H. Leslie, J. L. Hatton, A. Sullivan, J. R. Knight. The only foreign excerpts were from Mendelssohn and M. Gounod. The solo singers were Miss E. Horne, Miss Enriquez, Madame Patey, Mr. Sims Reeves, and Signor Foli. Miss Linda Scates was the solo pianist, and executed ably a *berceuse* and new *tarantella* by her teacher, Mr. Walter Macfarren. At the fourth concert, on the 2nd of May, Carissimi's oratorio, 'Jonah,' will be repeated, and it will be most welcome.

Herr Carl Reinecke's visits to London are generally but hurried ones; but whether he appears as composer, conductor or pianist, we always feel that the Leipzig musician is no ordinary professor, and that his German reputation is well merited. His festival overture, 'Friedenspein,' exhibits his contrapuntal skill in a masterly manner; the introduction and blending of "See the conquering hero comes," and the Psalm, "Nun danket alle Gott," were happy thoughts. His executive piece was Mozart's Concerto in D. The Symphony No. 9 of Schubert in C, and the 'Fidelio' Overture were the other items of the Crystal

Palace Concert of the 6th. Mr. and Mrs. Benham and Miss A. Whinery were the vocalists.

Miss Katherine Poyntz gave her second concert of vocal and instrumental music on the 9th, and was ably aided by Miss J. Jones, Madame Osborne Williams, Messrs. Raynham, Hillier, Jeffreys and Maybrick; Mlle. Brousel, violin; Madame Moritz, Miss K. Roberts, and Mlle. C. Gottschalk, pianists; Mr. De Jung, flute; and Sir J. Benedict, Mr. F. Berger, Signor Eucalossi, and Mr. Osborne Williams, accompanists.

Musical Gossip.

We learn from Paris that the company at the Strand Opéra Comique, under M. Montelli's direction, will include the names of Madame Marie Cabel, Mlle. Battu, M. Leroy, tenor, M. Lourdes, baritone.

THE Glasgow Daily Herald supplies an interesting account of the first performance of Bach's 'Passion Music' (St. Matthew) in Scotland. It was the Glasgow Choral Union, conducted by Mr. Lambeth, which made the bold venture in the City Hall, the chief singers being Madame Rudersdorff, Miss Alice Fairman, Mr. A. Byron and Mr. Winn. Mr. Pollitzer led the first orchestra, and Mr. Daly the second one, according to Bach's score; Mr. Peace was organist, and Mr. Berger played the pianoforte accompaniments. The suggestion that at the forthcoming Cathedral Concerts some of the numbers of the 'Passion' should be introduced will probably be acted upon.

It is stated that the Opéra Comique in Paris has fortunately acquired the scores of many of M. Gounod's best operas, produced at the Lyrique, including 'Roméo et Juliette,' 'Le Médecin malgré Lui,' 'Philemon et Baucis,' 'Mireille,' &c.

SIGNORA RUBINI has made her *début* as Gilda, in Verdi's 'Rigoletto,' with fair success. A new contralto, Madame Bracciolini, appeared as Madeline, and is to appear as Orsini in 'Lucrezia Borgia,' which will test her qualifications more sincerely than Verdi's work. The new tenor pleased more in the music of the Duke than in any other character he had essayed.

WEBER's 'Sylvana' has been adapted, in four acts, for the Athénée, in Paris, by M. M. Mestepes and Wilder. This work was originally produced at Chemnitz, under the title of 'Das stumme Waldmädchen' ('The Dumb Girl of the Forest'). It was brought out in 1800, Weber being then fourteen years of age; he was announced as a pupil of Michael Haydn, brother of Joseph, the Haydn. Weber re-wrote the opera entirely, giving it the title of 'Sylvana,' and it was produced in Frankfort in 1810; the Dumb Girl was sustained by Fräulein Brandt, afterwards the devoted wife of Weber. It is affirmed that a balloon ascent by Madame Blanchard proved more attractive than 'Sylvana,' which has been heard in Germany since only at rare intervals. The French authors have written a new libretto, and much music has been interpolated from Weber's other operas, although many of the numbers of 'Sylvana' are quite worthy of the composer of 'Der Freischütz' and 'Oberon.' Great pains had been taken with the execution and with the *mise en scène* in Paris. Mlle. Balbi was Hélène, Mlle. Douau, Zina; Mlle. Pallier, of the Grand Opéra-house, was the Dumb Girl; MM. Duwast, Caillot, Neven, and Just, sustained the men's characters. 'Sylvana' promises to be a success for the Athénée.

AT the twentieth and final Gewandhaus Concert, at Leipzig, on the 21st ult., the programme was confined to the works of Beethoven. Herr Carl Reinecke, who is now in London, performed the pianoforte part of the Choral Fantasia.

HERR WAGNER's 'Flying Dutchman' has been produced in Brussels.

MADAME PAREPA-ROSA sang the soprano part in Cherubini's 'Deux Journées,' at New York, for her benefit.

THE American journals announce that Mlle. Tietjens has been engaged for the Boston Monsther Festival.

SIGNOR MARELLI, it is stated in the French papers, has engaged Mlle. Nilsson for the seasons 1872-3, at Moscow and St. Petersburg.

DRAMA

Representative Actors. A Collection of Criticisms, Anecdotes, and Personal Descriptions, referring to many Celebrated British Actors from the Sixteenth to the Present Century. With Notes, Memoirs, and a Short Account of English Acting. By W. Clark Russell. (Warne & Co.)

THERE is a period in theatrical matters which bespeaks the advent of a new season, when all the ladies and gentlemen engaged are requested to meet on the stage. There they assemble in noisy groups, or fit gaily about; and some fun, with much pleasant gossip, is to be had by joining in the throng. In such a throng, and also in such books as 'Representative Actors,' which is like a gathering of players, the gossip is too often heavily freighted with ignorant assertions and with indescribable blunders; but, as at Exhibitions of Old Masters, you must needs take the names of both portrait and painters on the doubtful warrant of the owner, so in all *ana* (but especially dramatic anecdotes) you must take the stories subject to all defects, like so many lots at an auction.

Indeed, stories of players, like many other stories, have so strayed away from their source as to have become cosmopolitan. There is none better known than that of Margaret Woffington, who one night, after the curtain had fallen on 'The Constant Couple,' came into the green-room, in her dress as Sir Harry Wildair, and, looking at herself in the long glass, remarked that she believed half the audience took her for a man; whereupon a good-natured sister observed, that the other half knew very well she was not. This story is quite as much at home on the French stage as on ours. "Un jour" (says Jules Janin, in an article entitled, 'Cupidon') "que Mlle. Véronese (un beau nom en peinture) représentait l'Amour, 'La moitié du parterre,' disait elle, 'm'a prise pour un jeune homme.' — 'Oui-dà!' reprit la soubrette, 'mais l'autre moitié savait le contraire!'" The story is probably Italian in its origin.

The method of study adopted by actors is but slightly illustrated by Mr. Russell. That of Edwin consisted in turning a new part "about and about, (as an artist drawing from a bust), in order to find the points which might give him most power over his audience." This method is not unlike that which is followed by Mr. J. Clarke, who perhaps owes to it the finish, without any marks of elaboration, which distinguishes his performances. Mr. J. Clarke, we believe, never learns a part till he has seen, by reading it at rehearsals, how it is expected to suit, and in what spirit he can best make it suit with the plot and persons of the drama. Some actors are occasionally called upon to learn a part of many lengths, in a few hours. In such case there can be little study, and no permanent memory.

Of power of retaining not merely the lines of one part, but whole plays, Mr. Phelps is the

most remarkable example. We have heard it said, that he can repeat from memory, the whole of Shakespeare's dramas, from beginning to end! Mr. Russell alludes to a young lady who was suddenly called on, one night, to play Mrs. Bouncer, without knowing a word of the part. She went on with the book in her hand, kept it concealed, learned a few lines as she moved about, and then delivered them without letting the audience into the secret. Mr. Russell is ignorant that the young lady was a Miss Coleman, who was for some time at Drury Lane, and subsequently at the Haymarket.

On the matter of theatrical criticisms, so rich in anecdotes, Mr. Russell is silent. One of the most characteristic that we can remember refers to Charles Kean. Remonstrating with a critic who had been very severe on the Shylock, which Charles had in fact been too ill to play, he was told to consider himself lucky, as, if he had played it, the criticism would have been twice as severe!

It may be taken as a fact that whoever—actor or actress—affects to despise applause, lacks some of the nobler qualities which accompany genius. A lofty scorn for fellow players is equally pitiable, and is a proof that the scorner belongs to the second rank of his profession. John Kemble recognized genuine acting in some of the serious pantomime of Grimaldi. Mrs. Siddons often measured the evenings of her retirement by reference to what she used to be doing at the same hour, when she was on the stage. We have heard it said of Miss O'Neil, that after her withdrawal from the profession on her marriage, she forgot as much as possible the old vocation, had no sympathies with professional doings, and became singularly ignorant of passages from plays which she had once known by heart. There is here, perhaps, some exaggeration, for we have also heard that once when Miss Kate Terry played Juliet, Lady Becher was present, and after the tragedy was concluded, she sent congratulations to the young representative of the character, from one who had herself won applause in it. It is certain, on the other hand, that the Miss Tree who became Mrs. Bradshaw never lost her enthusiasm for her former calling. We have been informed that, long after her withdrawal, as she was once (on revisiting the old scene) being conducted by a nobleman across the stage (when the curtain was down), to a private box, she gaily stopped to take a "sniff" of the "float lights," and exclaimed, "How I do love the smell of those dear delightful foot-lamps! I never shall be happier than when I was gaining a living for myself and our family, by having them constantly under my nose." In contrast with this there is Madame Anna Thillon, who used to revel in her vocalisation, but who now, in her retirement, hates the very sound of music and of song.

We have not drawn, and do not propose to draw, from Mr. Russell's book, as, with the exception of a little autobiography of Mr. Walter Lacy and a few comments by the Editor, it is all made up of matter which has been printed again and again. The widely-scattered matter was well worth collecting; but we counsel severe revision before a second edition is issued. The many volumes that have of late been published on the drama show how lively the interest is which people still take in the stage. Whether

a national theatre will ever arise, is a question with which we need not deal. We are sure that it will not be built up out of a guarantee fund, the subscribers to which are promised that they will never be called on for the amounts they undertake to furnish, if they are needed.

While we await the stage of new Keans and new Kembles, we will just remark that, to the few persons now surviving who remember John Kemble, there is nothing more irritating than to hear doubt cast upon his greatness as an actor. This is but a reproduction of the old feeling for old favourites which Horace and Pope have illustrated:—

On Avon's bank, where flow's eternal blow,
If I but ask,—if any weed can grow!—
One tragic sentence, if I dare deride,
Which Betterton's grave action dignified,
Or well-mouth'd Booth with emphasis proclaims
(Though but, perhaps, a master-roll of names),
How will our fathers rise up in a rage,
And swear all shame is lost in George's age!

With regard to Kemble, it is a fact but little, if at all, known, that he had one of his severest critics in his sister, Mrs. Siddons. She, at all events, considered his Jaffier bad. In an unpublished letter, bearing date, November 1, 1805, she writes: "I do not like to play Belvidera to John's Jaffier, so well as I shall when Charles has the part. John is too cold, too formal, and does not seem to put himself into the character. His sensibilities are not as acute as they ought to be for the part of a lover. Charles, in other characters far inferior to John, will play better in Jaffier,—I mean, to my liking. We have rehearsed it." Charles played Jaffier to his sister's Belvidera, a few nights later, with the result Mrs. Siddons anticipated. That lady was candid in criticisms on herself. It is pleasant to read in the unpublished letter we have named, the following self-appreciation:—

"To speak sincerely and as it were to myself, making my own confession, I never played more to my own satisfaction, than last night in Belvidera. If I may so say, it was hardly acting. It seemed to me, and I believe, to the audience, almost reality; and I can assure you, in one of the scenes with my brother John who was the Jaffier, . . . the real tears coursed one another down my innocent nose so abundantly that my handkerchief was quite wet with them when I got off the stage. I felt every word as if I were the real person, and not the representative."

This feeling of reality Mrs. Siddons kept up by never departing off the stage from the tone and bearing of the character she was representing on that particular night. She did not carry this double acting so far as Mdlle. Clairon, who got up from bed, and remained throughout the day in the humour of the lady she had to represent in the evening—a humour which often made her insufferable to her maid, and to all around her. Young, it is well known, could be as frolicsome between the acts of Hamlet as if he were playing Mercutio; and in this point he was perhaps surpassed by Edmund Kean.

We find no allusion in this book to Edmund Kean's account of his own birth and parentage. There exists an account taken down from Kean's own lips, in which he asserts that he was really the son of the Duke of Norfolk. It was perhaps in reference to this assumed fact that he named his first son Howard. Kean pretended to have got the knowledge of his parentage from Miss Tidswell, the actress whom Kean used to call his mother, though

Anne Carey was with him in that relationship when he died. "I had the honour," says Kean, in the account referred to, "of being brought up at Arundel Castle, till I was seven years old; and there they, sometimes, I do not know why, called me 'Duncan.'" Kean asserts that his first appearance on the stage was as the Robber's Boy, in 'The Iron Chest,' when it was originally brought out, in 1796. In that part he had only to sing 'Where's Father?' in Storace's pretty musical concerted piece, 'Five Times by the Taper's Light.' At sixteen or seventeen years of age, Kean played, if his account be trustworthy, an old man's part in 'Who Wants a Guinea,' at the Haymarket, which won for him the approval of so good a judge as Fawcett. The autobiographer concludes by saying:—"I was at Arundel Castle a few years ago, and as I showed to the people who had charge of it, I knew every room, passage, winding, and turning in it. In one of the large apartments hung a picture of the old Duke of Norfolk, and the man who was with me said, turning first to me and then to the portrait, 'You are very like the old Duke, Sir!' Kean adds, 'And well he might say so, for . . . I am his son!'" How far this account may be relied on, we are unable to say; equally unable are we to declare whether it came from "Philip drunk," or from "Philip sober." It is, at all events, a new page in the story of an actor who was so marvellously great within certain Shakspearean limits, and our readers may be pleased to compare it with other and better known accounts.

In one of them—that which recently appeared in the *Quarterly*—there are many errors. It is said, for instance, that Kean refused to play with Young. This is founded on a rather apocryphal story of Kean, after acting in the same pieces with that refined, yet powerful, artist, during several nights, asking Elliston, "How long Sir, am I to play with that Jesuit, Young?" Probably this is less true than the story of Mr. Macready, Kean's inferior in every respect, making especial reference to Edmund, as "that low man." It is indisputable, that at a time subsequent to the date of the Jesuit story, Kean entered into an engagement at Covent Garden, expressly to act in the same plays with Young. The coming together of those two actors created such a sensation as had not been known on the British stage since the night in November, 1746, when Quin, as Horatio, and Garrick, as Lothario, appeared together in 'The Fair Penitent,' and, so to speak, made Old Drury Lane rock with the junction and its consequent tumultuous joy. In the last encounter between Kean and Young, in the season of 1827-8, the two actors played, respectively, Othello and Iago nine times. Kean frankly allowed that he could not act Iago as Young acted it, but he maintained also that Young could not approach him in Othello.

A new and an absurd assertion has been recently made by an anonymous writer, who speaks of Edmund Kean as an "untutored genius." If by this is meant that he trusted only to his impulsive flashes of genius, nothing can be further from the truth. The triumph which Kean achieved on coming to London was the well-earned result of laborious study, carried on under depressing circumstances,—circumstances that were adverse to study, and

which would have altogether deterred less ambitious and less persevering men.

We owe to another anonymous writer (who has been quoted without being answered in 'Representative Actors') a sensation of mingled wonder and amusement, arising from the perusal of the following testimonial to Foote. "We believe him," says the writer in question, "to be, after Molière, and not *longo intervalllo*, the greatest master of comic humour that ever lived; and he wrote incomparably what he acted inimitably." Well, we believe that whoever made the above assertion understood Foote as little, probably, as he could comprehend Molière. On and off the stage Foote was a simple ruffian. He spared no friend when he could make money by mimicking him. He respected no human infirmity if he could gain money by holding it up to ridicule. Nothing was sacred to him. The masterpieces of Molière's humour still survive as fresh and as powerful for our delight to-day as when they were written two hundred years ago. What is left of Foote? All, indeed, that he wrote; but it is utterly unknown, except to a few students of dramatic literature. Not a line of it lives on the popular lips. There is not a sentence in his dramatic pieces that is remembered or is worth the remembering. Molière gave us Tartuffe; Foote, Dr. Squintum. In the first, Molière lashed religious hypocrites into madness by his exposure of hypocrisy; in the second character, Foote won the contempt and pity of all really religious persons by a base and cowardly caricature of one of the noblest, most earnest, and most self-denying men of his day,—the Rev. George Whitefield. Molière's humour was exclusively devoted to satirizing vice and eccentricity, but he never wounded the individual. Foote had no such humour; but he revelled in assailing individuals, and seemed to have a sensual delight in lacerating the feelings even of those who had treated him with friendly hospitality. If Foote assailed a system, it was one which a merely decent man would never think of attacking. His 'Piety in Pattens' was written in ridicule of an attempt to purify English comedy. Kelly's 'False Delicacy' may have been over-sentimental, but the so-called English Aristophanes attacked it because it was not nasty. Molière's 'Bourgeois Gentilhomme' only hit a folly as it flew; his 'Fâcheux' satirized fops and snobs; but Foote's 'Nabob' was the caricature of the most generous of men, to whom Foote acted with indescribable ingratitude; and in the 'Cozeners' he had the baseness to hold up to the loud laugh which speaks the vacant mind, the widow of a man who had not long before been executed at Tyburn,—the widow of the unhappy Dr. Dodd. But enough. Molière lives, while Foote cannot be galvanized into anything like life. Next and near to Molière! It were as true to say that Home's 'Douglas' is next and near to Shakspeare's 'Hamlet.'

ST. JAMES'S THEATRE.

THE re-appearance in England of Madame Farquhar and M. Parade has enabled the management of the French company to reproduce 'Nos Intimes,' one of the most popular pieces of the previous season. Not only at the Lyceum, but at the Charing Cross, the witty and daring comedy of M. Sardou obtained last year a complete success—a fact for which the reported intention of the Lord Chamber-

lain to prohibit its performance, was probably in a measure accountable. The present cast is scarcely inferior to the former. Madame Fargueil resumes her performance of *Madame Caussade*, the heroine, whose reaction against the temptation to which she has almost succumbed, forms the chief feature in the play. There are few actresses, if any, on the stage who could express with equal power the passionate impulse of nature and sense controlled by the suddenly aroused sentiments of virtue and honour. The woman's whole nature trembles with love's delirium. She yields so far as to pass her hands by an irresistible impulse caressingly through the hair of the ardent young suitor at her feet, whose mad words send her blood so fiercely to her heart. This weakness over, she summons all her fortitude and resolution, and issues scatheless from an ordeal such as few have strength to encounter. M. Parade gives again, with admirable quietude, stolidity, and self-restraint, the part of *Caussade*, the loyal friend and husband, slow to doubt the honour or the friendship of those around him. *Marécat*, the greediest of the harpies who prey upon him, is played by M. Ravel, in place of M. Delannoy. To render possible the adequate presentation of this piece, M. Ravel has extended his visit. In his hands *Marécat* exhibits a sly delight in mischief and scandal fitted to the part, though altogether unlike anything in the interpretation of his admirable predecessor. In all respects M. Ravel's interpretation is satisfactory. M. Brindeau plays once more the part of *Tholosan*, the one of the "Intimes" of *Caussade* who looks after his interest, and is not bent upon robbing him of his property or his peace of mind. The brightness and animal spirits of M. Brindeau reconcile us to this character, which, intrinsically, however, is a little wearisome. *Benjamine* is well played by Madame Laurence Gerard, and *Madame Vigneux*, the most insolently disloyal of the "Intimes," finds an excellent exponent in Madame Crosnier. M. Abel is the young scapegoat, *Maurice*. Other parts are supported by MM. Schey, Desmonts, Bousquet, and Mesdames Paurelle and Esther Bloch. The audience was the largest and most enthusiastic the present season has seen. In the course of two or three weeks the appearance of M. Dumaine and the production of "Patrie" may be expected. Previous to this, however, M. Sardou's political drama of "Rabagas," and M. Feuillet's comedy of "Dalila," are to be performed.

THÉÂTRE DE L'AMBIGU-COMIQUE.

THE new drama of M. Frantz Beauvallet produced at this theatre, "Le Portier du Numéro 15," is intended to supply the veteran M. Frédéric Lemaitre with a part likely to recall his past triumphs. That this aim is not attained is scarcely the fault of the dramatist. To employ Mr. Disraeli's simile, however, M. Frédéric Lemaitre is an extinct volcano, or, to use the words of Ford,

Alas! poor gentleman;
He looks not like the ruins of his youth,
But like the ruins of those ruins.

Now and then a touch recalls the imitable creator of Kean and Don César, a look or gesture of supreme dignity and impressiveness: but the voice is gone, and the weariness of extreme age is painfully apparent. The story of the new piece is as follows. Dogged incessantly by misfortune and unfit for most forms of employment, the aged Baron de Franville finds himself compelled to accept the post of porter in a house where, under the name of M. Feuillantin, he lives with his granddaughter Suzanne. To his horror he finds in the mistress of the Comte de Montcorbel, one of the *locataires*, his own daughter, the mother of Suzanne. In spite of the entreaties and tears of the grandfather, Suzanne is claimed by her mother, and is sold to a certain Le Jars, who, struck by her beauty, claims her as the price of secrecy concerning some forged documents of the Comte de Montcorbel of which he holds possession. Suzanne, though loving another, does not shrink from the sacrifice demanded of her in the name of her mother. At the moment when it is to be consummated the Baron, who has come in for a large fortune, appears, pays the amount of

the forged bills, rescues his beloved granddaughter, and turns the tables on Le Jars, by showing his knowledge that that worthy had got rid of his first wife by poison. This absurdly melo-dramatic piece was received with signal favour. M. Lemaitre played, of course, the *Baron*. Other parts were supported by Madame Rancourt, Mdlle. E. Beaugard, MM. Paul Clèves, Vollet, Mangin, and Montbain.

PEASANT DRAMAS IN RUSSIA.

A LETTER from Archangel, dated the 19th of March, and published in the *St. Petersburg News* of March 28, gives an account of two singular dramatic performances. It seems that at Christmas a play was acted by the children of the school erected in memory of Lomonosof, the father of Russian literature, in his native village—a hamlet in the Archangel Government, the name of which has been changed, since his time, from Denisovka to Lomonosovka. The villagers were greatly pleased with the performance of their young people, and some of their number expressed a desire to act themselves. Mr. Lichko, the "Arbitr of Peace" of the district, and Inspector of the School, availed himself of their services, and organized two dramatic representations. It was impossible to put any existing dramas on the stage, for the actors had never seen any acting, except that of the children on the above-mentioned occasion, and the actresses, in addition to the same drawback, were exceedingly shy, and unwilling to put themselves forward. But Mr. Lichko overcame these difficulties, adapting plays for the peasant performers from stories which had already passed the censorship, and giving as little prominence as possible in them to the female characters. The first piece, "The Betrothal," was acted on February 25th, and the second, "Misery from Drunkenness," on March 3rd. Both performances were thoroughly successful. On each occasion, long before the acting began, the class-room in which it took place was completely filled, and numbers of spectators who could not find places inside clustered round the windows, and filled the open space in front of the building; for all the neighbouring villages had contributed eager visitors, some of whom had travelled fifteen miles and more in order to be present. It should, perhaps, be remarked that there was no charge for admission. The rustic performers are said to have played their parts remarkably well, and the moral lessons conveyed by the dramas are supposed to have produced an excellent effect upon the audiences which witnessed them.

Dramatic Gossip.

AT a performance given at the Haymarket Theatre on Saturday morning last, for the benefit of the family of the late Mr. Hamilton Hume, a one-act comedy, by Mr. Arthur à Becket, entitled "Faded Flowers," was successfully presented by Mr. and Mrs. Kendal and Mr. Dyneley.

AMONG Easter novelties at the minor theatres are, "The Stolen Jewess; or, Two Children of Israel," by Mr. Hazelwood, given at the Britannia; and "Glin Gath; or, the Man on the Cliff," a melodrama, by Mr. Paul Merritt, produced at the Grecian.

ACCORDING to *Le Moniteur Universel*, M. Raphael Félix has agreed to pay 100,000 francs to the Comédie Française for a series of representations at the St. James's Theatre during the month of July. The entire company, fifty-eight in number, of the Comédie, will, in turn, be presented to London audiences, and will give a very varied series of performances. Arrangements will be made so that the representations in Paris will not be suspended.

THE production of M. Sardou's "Nos Intimes" at Brighton in an English dress, under the title of "Our Friends," calls for notice. It is being performed by Mdlle. Beatrice's "Parisian Comedy Company." There is an immorality beyond the conventional in the piece as now presented at Brighton. The splen-

dour and incongruousness of the ladies' dresses constitute a violation of all artistic morality. They are conceived in the spirit of the mere milliner, whose sole object is to use the actresses as lay figures to exhibit her wares. Mdlle. Beatrice has striven long and persistently to make herself the greatest sinner against art that the English stage has ever witnessed, and in such sin her success culminates in "Our Friends." To a Frenchwoman, whose soul lives and moves and has its being in dress, this is, perhaps, natural. It may be consonant to Mdlle. Beatrice's notions of purity that she be ravished, or nearly so, in a white dress and tight kid gloves, buttoned half way up the arms, so that she cannot bend herself or her hands for fear of bursting something; but when, on leaving her chamber in the morning, she breaks into exclamations of remorse, and raves about her ingratitude to her kind husband, in a scarlet dress, our artistic soul rises in wrath, and we defy a woman to be repentant in scarlet.

ANOTHER of those cases of death on the stage which are always impressive is reported. Madame Verte, première duègne of the Théâtre des Variétés, in Toulouse, fainted while performing on the stage. The curtain fell, and some moments afterwards the manager appeared to announce the cessation of the representation, the actress being dead.

THE performance, at the Théâtre Français, of "Nany," the comedy of M. Meilhac, is fixed for this week.

THREE novelties are announced for immediate production at the Palais Royal. These are, "Il est de la Police," by MM. Eugène Labiche and Delacour; "La Fille à Bagas," by MM. Chivot and Duru; and a play, by amateurs, entitled "Tribune Mécanique."

"LA TIMBALE D'ARGENT" is the title of a novelty forthcoming at the Bouffes-Parisiens.

M. GUSTAVE FABIEN PILLET, whose death is announced from Paris, was author of a three-act comedy, in verse, entitled "L'École des Veuves," played with great success at the Odéon so long ago as 1827.

AT the Hoftheater of Munich, the first performance of Racine's tragedy, "Esther," took place last month. Great pains had been taken with the *mise en scène*, and the tragedy was successful. The music, composed by the Royal Generalintendant von Persfall, was applauded, and the King wrote to thank the composer for having successfully carried out the whole performance.

AT a performance, organized by the Berlin press, at the Victoria Theater of Berlin, a new actress, who appeared under the name of Hélène Friedmann, was enthusiastically received. It is said that this lady is the daughter of Herr Donniger, the Bavarian State Councillor, and the friend of King Maximilian the Second, who died last year at Rome. The management of the Stadttheater of Vienna has offered Frau Friedmann an engagement, which she has accepted.

SIGNOR ALESSANDRO PARODI has published, in Paris, his drama, in verse, in five acts, entitled "Oulm le Parricide," represented for the first time in Paris at the Gaité Theatre, under the auspices of the "Société de Patronage des Auteurs Dramatiques Inconnus." Oulm is a parricide through ambition, and commits suicide through remorse.

MADAME DALBERT, a Belgian actress, has died of the injuries received from her dress taking fire while acting at the Théâtre des Galeries Saint-Hubert, in Brussels.

THE Parisian summer theatre, Les Folies-Marigny, has re-opened, with a miscellaneous programme of a very unsubstantiated kind, in which the most attractive item is a farce by M. Léon Gozlan, "Dieu Merci, le Couvert est Mis."

A DRAMA, by M. Paul Manuel, entitled "Les Bonnes Filles," has replaced, at the Théâtre du Château d'Eau the recently produced adaptation of "A Christmas Carol." This piece, not altogether unlike in its commencement and in its moral the "George Barnwell" of Lillo, shows the manner in

which a young man, led astray by his affection for a worthless woman, is rescued by his father from a point of lowest degradation, at which no means of escape except suicide appear to be left. Madame Daubrun and MM. Taillade and Mercier are the principal exponents of a play which does not appear destined to hold its place long on the boards.

A new drama, entitled 'Délivrance,' is in preparation at the Théâtre du Châtelé.

THE Khedive of Egypt has re-organized the French Theatre of Cairo, where several of the actors of the Parisian theatres have made their appearance. The latest novelties from Paris are performed at this theatre, and amongst them the 'Princesse Georges,' of Alexandre Dumas, in which Mdlle. Samary, formerly of the Gymnase, has had great success in the part of Séverine, which she has created in Cairo. Probably 'Rabaga,' or 'Ruy Blas,' will be the next novelty.

THE Parsee drama is, according to the *Hindu Reformer*, in a bad state. The Parsees have of late been industriously devoting themselves to writing plays: of their merits, our authority speaks as follows:—"The books themselves are neatly printed, and with a handsome cover, but their contents are too puerile to call forth even the faintest expression of praise. We have not read therein any description of a character that exists in actual life, and we have found speeches put into the mouth of the fair sex most revolting to common sense. A better instrument for the corruption of national taste than vicious dramas of this kind can hardly be imagined."

AN old and almost forgotten comedy of Goldoni, entitled 'La Donna Vendicativa,' has been, after the lapse of many years, revived at the Teatro Re di Milano, by the Moro-Lin Company. Its success was moderate.

SIGNOR VALENTINO CARRERA'S 'La Coppa d'Oro,' the comedy recommended by the new "Società per l'Incremento del Teatro Comico in Italia," to be performed at the Niccolini Theatre of Florence, has been unsuccessful.

AT Leipzig a new play, the first dramatic work of Dr. J. E. Kühn, jun., entitled 'Cola di Rienzi, the last of the Roman Tribunes,' has been performed.

A COMEDY, entitled 'Der Damenerzt,' adapted from the French of Mathilde Raven, is, according to the *Illustrirte Zeitung*, shortly to be performed at the Royal Hoftheater of Berlin, and afterwards at the Vienna Stadttheater.

ANTIQUARIAN NOTES

Swineherds.—Can any of your readers tell me in what manner the swineherds of old used to call their animals—whether by whistle, horn, pipe, or what?

A. N.

'The Whole Duty of Man.'—It may interest your Correspondent, Mr. H. B. Wheatley, to know, as a further proof of the wide-spread popularity of 'The Whole Duty of Man,' and of the episcopal sanction, if not authorship, which it enjoys, that an Icelandic translation, from a Danish version, was made by Bishop Jón Vidál, of Skálholt. An edition of this, revised by his successor in the diocese, Bishop Jón Árnason, with a commendatory preface by yet another bishop, Ludvig Harboe, Bishop of Zealand, and printed at H'olar, in Iceland, 1744, is in the Library of the British Museum. It there forms part of the remarkable collection of modern Icelandic printed books which Sir Joseph Banks spared no pains or expense in getting together during his visit to Iceland, and which he presented to the British Museum in 1773, shortly after his return to England from his northern voyage.

T. W. L.

To CORRESPONDENTS.—H. W.—E. H. P.—G. S. C.—A. H.—E. T.—received.

E. D.—Next week.

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